

THE MUSICAL COURIER

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Mrs. Minnie Richards	W. Edward Heimendahl	John A. Brockhouse
Florence Clinton-Sutro	W. Edward Heimendahl	Edgar H. Sherwood
Arthur Friedheim	W. Edward Heimendahl	Percy Aldridge
Clarence Eddy	W. Edward Heimendahl	F. H. Torrington
Mr. & Mrs. C. H. Clarke	W. Edward Heimendahl	Carrie Hun-King
Fannie Bloomfield	W. Edward Heimendahl	Pauline l'Alement
S. E. Jacobson	W. Edward Heimendahl	Verdi
C. Morencey Wiske	W. Edward Heimendahl	Hummel Monument
Ezra L. Heckle	W. Edward Heimendahl	Berlioz Monument
Edvard Grieg	W. Edward Heimendahl	Haydn Monument
Adolf Hensel	W. Edward Heimendahl	Johann Svendsen
Eugen d'Albert	W. Edward Heimendahl	Strauss Orchestra
Lilli Lehmann	W. Edward Heimendahl	Anton Dvorak
William Candideus	W. Edward Heimendahl	Saint-Saëns
Franz Kneisel	W. Edward Heimendahl	Jules Jordan
Leandro Campanari	W. Edward Heimendahl	Albert R. Parsons
Frank Rummel	W. Edward Heimendahl	Theodor H. Foerster
Blanche Stone Barton	W. Edward Heimendahl	Bertha Pescenni
Any Sherwin	W. Edward Heimendahl	Carlos Sobrino
Thomas Ryan	W. Edward Heimendahl	George M. Nowell
Achille Rayher	W. Edward Heimendahl	William Mason
Co. Brambach	W. Edward Heimendahl	Pasdeloup
Heinz Schradieck	W. Edward Heimendahl	Anna Lankow
John F. Rhodes	W. Edward Heimendahl	Maud Powell
Wilhelm Gericke	W. Edward Heimendahl	Max Alvary
Frank Taft	W. Edward Heimendahl	Josef Hofmann
C. M. Von Weber	W. Edward Heimendahl	Hindel
Edward Fisher	W. Edward Heimendahl	Carroll F. Pinner
Kate Rolle	W. Edward Heimendahl	Marianne Brandt
Charles Rehm	W. Edward Heimendahl	Gustav Kerst
Harold Randolph	W. Edward Heimendahl	Jenny Duszen
Minnie V. Vandevere	W. Edward Heimendahl	Hector Berlioz
Adele Aus der Ohe	W. Edward Heimendahl	Fritz Giese
Karl Kinsky	W. Edward Heimendahl	Anton Seidl
Edwin Kishworth	W. Edward Heimendahl	Max Lechner
Edwin D. Campbell	W. Edward Heimendahl	Max Spicker
Alfredo Barilli	W. Edward Heimendahl	Judith Graves
Wm. R. Chapman	W. Edward Heimendahl	Hermann Ebeling
Otto Roth	W. Edward Heimendahl	Anton Bruckner
Anna Carpenter	W. Edward Heimendahl	Mary Howe
W. L. Blumeschein	W. Edward Heimendahl	Attila Claire
Leonard Labatt	W. Edward Heimendahl	Mr. and Mrs. Lawton
Albert Venino	W. Edward Heimendahl	Fritz Kreisler
Josef Rheinberger	W. Edward Heimendahl	Madge Tickham
Max Bendix	W. Edward Heimendahl	Richard Burmeister
Helene von Doenhoff	W. Edward Heimendahl	W. J. Lavin
Agolf Jensen	W. Edward Heimendahl	Niebla Gade
Hans Richter	W. Edward Heimendahl	Hermann Levi
Robert Reid	W. Edward Heimendahl	Edward Chaffield
Emil Fischer	W. Edward Heimendahl	James H. Howe
Merrill Hopkinson, MD	W. Edward Heimendahl	George H. Chickering
R. S. Bonelli	W. Edward Heimendahl	John C. Fillmore
Paderewski	W. Edward Heimendahl	Helene C. Livingstone
Stavenhagen	W. Edward Heimendahl	M. J. Niedzielski
Arrigo Boito	W. Edward Heimendahl	Frank Wilcock
Paul von Janko	W. Edward Heimendahl	Alfred Sormann
Carl Schroeder	W. Edward Heimendahl	Juan Lura
John Lund	W. Edward Heimendahl	Pauline Schoeller-Haas
Edmund C. Stanton	W. Edward Heimendahl	Cari Busch.
Heinrich Gudehus		
Charlotte Huhn		

FOREIGN paper has it that Dvorák is engaged by the city of Chicago as professor of composition and orchestration, at the salary of \$9,000 yearly. He is also supposed to conduct ten concerts every year. Poor Thomas!

THE costs of a débüt at the Grand Opera House, Paris, are as follows:

Claque.....	frs. 300	Porters.....	frs. 50
Machinists.....	160	House cleaners.....	30
Attaches.....	40	Sewing girls.....	50
Wardrobe.....	40	Ushers.....	40

Besides the necessary small items, such as gloves, wigs, &c. Grand total, 900 frs.

phony Orchestra, under the auspices of the Brooklyn Philharmonic Society, has created an entire indifference on the part of many as to the result of a season commenced so inauspiciously.

JOHN D. ELWELL.

BROOKLYN, November 7, 1891.

Now Brooklyn knows when it has a good thing, and that was evidenced by the audience of the first Philharmonic concert and of the sale of seats for the remainder of the series. The only thing that is left for Mr. Elwell to do, since he cannot abide the concerts of Messrs. Seidl and Nikisch, is to start a little band of his own.

IT appears by a cable dispatch to the New York "Herald," last Sunday, that English musicians are considerably exercised over our adoption of a lower pitch. The dispatch reads as follows:

LONDON, November 14, 1891.—The London musical world is now occupied with the consideration of a subject that has often before been prominently brought to its notice. The report of the decision of New York piano manufacturers to adopt the normal diapason has reopened discussion of the much debated question of musical pitch. Some of the English piano manufacturers consider that by like action they will injure their trade with America, to the advantage of Continental manufacturers using French pitch, but the leading piano makers of Great Britain are apparently indifferent on the subject. An attempt was made here twenty years ago to adopt the normal pitch. That attempt failed because the Government declined to bear the expense—estimated at £20,000—of purchasing new wind instruments for the military bands which used the high pitch.

Among London orchestra conductors there seems to be a general preference for high pitch, giving as it does greater brilliance to orchestral music; but except in a few instances their expressions of opinion on the subject indicate that they would really welcome the adoption of the lower pitch for the sake of obtaining thereby the noticeably pure intonation which distinguishes the singing of so many foreign vocalists. A canvass which has been made of the opinions of the leading musical artists now in London on the question of pitch shows that a large majority of them are in favor of the use of the lower pitch, while practical unanimity is evinced by them in favor of the general adoption of some definite standard of pitch instead of the various standards now used.

Col. Levi K. Fuller should take a flying trip across the big mill pond and explain to our British cousins the beauties of 435 A.

CHICAGO contemporary printed the following recently:

Theodore Thomas and W. L. Tomlins have given their suggestions as to how the music department of the exposition should be managed. First of all, they ask the question: "Shall the entrance fee (to the grounds) include admission to all musical performances?" and answer it in the negative by saying that the music hall is intended for the highest representations of art, and that such performances would fail of their object if thrown open to general and indiscriminate audiences. "In view of the limited accommodations and the great expense, and with a laudable desire to secure the fullest results, it would appear," says the report, "that the only discrimination possible would be to charge an admission fee."

They suggest, as a plan to encourage the production of a national hymn, that the best known American poets be asked to contribute, and that when the best production is selected American composers compete for the honor of setting the words to music. They advocate the provision of liberal music for the entertainment of visitors. On the need of a fine orchestra and a military band they say that band stands must be provided, that special attention should be paid to morning visitors and to evening performances, and that a music barge be anchored in the centre of the central basin, 200 feet east of the fountain and plaza.

They say that the music hall should have accommodations for seating not more than 2,000 people, with stage capacity for 100 orchestra players and a chorus of 300 singers. The vocal forces now being organized are the Apollo Club, 300 voices; the festival chorus, 700 voices; the Columbian Club, 150 male voices; the children's choir, 1,800 voices; the German chorus of children and adults, 2,000 voices; the Swedish chorus, 1,000 voices; the Welsh chorus, 500 voices. This makes a total of 6,350 voices now being trained for the Columbian musical festivals, and there is a reserve force of 13,000 voices in the city schools for organization. Both for economy and for local pride the local orchestra should be a Chicago orchestra, equipped to present music historically to illustrate proper epochs and great composers and schools. It should be divided into two distinct bodies, one for popular concerts and the other for evening promenade concerts.

If American composers do not have a chance at the Columbian Fair, then the fair is a hollow mockery, for as it is primarily to exhibit what America has accomplished since its discovery, any neglect of the creative musical side of the nation would be a slur and a scandal. The idea of a separate admission fee as advocated above is an excellent and, it is hoped, a feasible one.

THE "Sun" seems to have a just estimate of Chicago's musical taste, as may be gleaned by reading the following clipping:

Chicago is on a delusive merry-go-round of joy now, and the intellectual and moral strain is severe. Between the opera and the fat stock show she knows not which dear charmer to be happy with. But the issue cannot be doubtful. Between opera and fat stock Cook County cannot hesitate long. For her the opera is for a short season, the stock for all time.

Eugene Field, the well-known writer, thus holds forth on the opera now being given in the Windy City:

Last evening the Italian opera season was inaugurated in the production of Signor Wagner's masterpiece, "Il Lohengrin." According to promise his opera was given by the very same cast that was concerned in the original production at the composer's native town of Bayreuth, the county seat of the old Florentine state on the Adriatic. It was a notable and imposing event. It was alone worth the price of admission to see our elite

spread out in the chairs of those private boxes, drinking in the inspiration of the good old Italian maestro. Yet in the lobby we heard an occasional remark to the effect that "this Italian music" wasn't to be compare with one of Reginald de Koven's and Harry B. Smith's comic operas. These criticisms emanated, as we learned subsequently, from intriguing members of the South Side Homer Club, and therefore are quite beneath our contempt.

After the second act Charles E. Nixon, music critic of the "Inter-Ocean," caused a profound sensation in the lobby of the Auditorium by expressing the suspicion that "Il Lohengrin" was not an Italian but a German opus. He based his suspicion upon the circumstance that Mr. Kohlsaat, the editor of the "Inter-Ocean," had an engraving of "H. Lohengrin" hanging in his office, and he was sure that Mr. Kohlsaat would not have that picture there if it were not a German picture. Moreover, he had eaten in one of Mr. Kohlsaat's cafés a turnover called the "Lohengrin" turnover, whereof the crust enveloped a compound of raisins and veal gravy—surely a Teutonic and not a Latin invention. Mr. Nixon's suspicions were flatly denied by Signor Milwardo Adamo, who threatened to abolish the free list if the newspaper men kept on disseminating heresies likely to injure "the best show that ever visited Chicago!"

On the other hand, Herr Dave Henderson assured Mr. Nixon that his suspicions were correct, but Mr. Nixon didn't feel that he ought to trust Herr Henderson, for the reason that, as manager of a rival house, Herr Henderson might have sinister business motives in decrying Signor Adamo's show. When Herr Hooley, lessee of the new German Opera House, was appealed to he declined to engage in the dispute because he felt that he was not competent to discuss the Italian school of music, having devoted himself almost exclusively to the Boston school as represented in the works of Ed. Rice. As for Colonel McVicker, he seemed bent on making mischief. He said that Wagner was neither German nor Italian, but was born in Chili. Signor Pecki counteracted the evil effect of this incendiary remark by denouncing Colonel McVicker as a party to the Homer conspiracy and therefore a foe to Italian art.

To-morrow night the opera of "Il Orfeo" will be given. This is the composition of Signor Gluck. It is announced that Signora Bauermeister will sing the rôle of "L'Amore."

WHAT CHICAGO THOUGHT OF THE OPERA.

As early as last spring THE MUSICAL COURIER, whose policy has always been good music and plenty of it, warned Mr. Abbey that if his promises to furnish us forth with good singing were as brittle as pie crust, then a suffering public would uprise and say unto him, "Lo, thou hast taken away German opera and Anton Seidl and hast given us instead a tawdry thing of shreds and patches and Vianesi." It is now our turn, after the disastrous Chicago season of Italian and French opera, to condole with Mr. Abbey on its pecuniary and artistic failure, and also on the loss of his former able lieutenant, Mr. Marcus Mayer, whose presence at this crisis is ever so sadly needed. The "Sun" last Sunday makes a summing up of the operatic week in the Windy City, from which the following are extracts:

From a perusal of most of the articles on Monday's representation it would seem that Jean de Reszé, the tenor, won what may be termed a *succès d'estime*; that Miss Eames was a disappointment, and that Eduard de Reszé, the basso, at once stepped into public favor. Ravagli, who was "Ortrud," pleased, and the agreeable impression she wrought was strengthened by her "Orfeo" in Gluck's masterpiece on Wednesday.

Of the tenor the Chicago "Tribune" observes: "The 'Knight of the Grail' is a part in which Mr. de Reszé appears to good advantage, but one could not but feel that he would prove capable of even more satisfactory work in some other rôle. Not that he at any time offended. Far from it. He was throughout thoroughly good, but without at any time attaining greatness in the part, and many elements in his singing and acting justify the belief that there are rôles in which he would reach this degree of excellence. The baritone rather than the tenor timbre predominates in the voice. In his dramatic treatment of the part Mr. de Reszé followed conventional lines, acting and by beautiful costumes so enhanced natural appearance as to delight and satisfy the eye."

Of Miss Eames the same writer says: "Miss Eames, like the tenor with whom she sang, gave the impression of not being at her best. The music written for 'Elsa' requires a great amount of quiet, 'dreamy'—if one may use the word so—singing, and it is in just this division of her vocal art that Miss Eames seems weakest. When she may use a full, strong tone, her voice seems clear, pure and true, but in piano passages a tendency to flatten the tone, both in quality and pitch, is often revealed; soul is at all time wanting. There are never the passion and fire in her voice which spring from true dramatic feeling. Such as are shown are the result of training, and, like her acting and posing, always beautiful but often cold."

The newspapers of Thursday devoted less space and less analytical comment to Wednesday's representation of "Orfeo" than to the first performance of the series. Yet the impression produced appears to have been more satisfactory, although the audience was smaller.

Giulia Ravagli, who was "Orfeo," is spoken of thus by the "Tribune": "Expectations were high, and the songstress in no way disappointed them. Greater passion, more incisiveness of style, might be desired in certain scenes. In appearance Ravagli is fitted for the rôle; of large statue, full figure and commanding presence, enabling her to look the god who, though sorrowing, is ever essentially masculine. Her voice is that of a mezzo soprano rather than contralto, but full, pure and warm." The "Herald" critic writes in the same strain, and so does the representative of the "Inter-Ocean." The contralto's sister, Sofia, was "Euridice," and according to the "Herald," "pleasing, though her phrasing was by no means careful or satisfactory." The ballet was a failure from all accounts, and Chicago criticism complained bitterly because of the absence of a visible "Cerberus" in Hades. On this point the "Tribune" remarks: "When the American Opera Company gave 'Orpheus' there was as fine a three headed canine as one could wish to see at the gates of the infernal regions. Mr. Abbey should invest in a first-class Cerberus, for when Gluck wrote that characteristic music for the scene he distinctly stated that certain passages meant the barking of the dog." It is plain from this that the double bases under Mr. Vianesi's baton must have been somewhat perfunctory in the discharge of their duty.

Even the most prejudiced anti-Wagnerite must acknowledge after a careful perusal of the above that Mr. Abbey thus far has not fulfilled his promises, and that in consequence his season of Italian and French opera in this city may prove another Waterloo for him.

THE RACONTEUR.

WHAT'S IN A NAME?

It is so nice to have a name
With hidden meaning fraught;
Such apt rejoinders from the same
May oftentimes be wrought.

For instance, once a foolish youth,
Who loved a soprano sore,
To wed his silly self, forsooth,
Did her by mail implore.

No jar she broke of Pity's nard,
Nor wasted words divine;
She simply took a postal card
And signed it "Ida Klein."

I REMEMBER once reading a fairy tale about "Three Sillies," who were really so silly that I am desirous of emulating them and be a fourth "silly," for though the silly season has passed, Indian summer is upon us. A haze shot with purple lingers on the hills, the sky contradicts with azure glances the shivering trees which are scudding with bare poles into winter's seas and Paderewski is with us, but that is another and a most musical story.

I wonder why is it that your funny friend always insists that it was your stomach that wrote that last ill tempered criticism of Mr. Comeoffi's bassitone solo? Has a music critic no moods (or tenses) but stomachic ones? Indigestible mutton cost Napoleon Waterloo; perhaps too much maccaroni resulted in the disastrous criticisms of that Liszt pupil. Who can tell? If what I eat before listening to a concert will affect my critical powers, such as they be, why, the best thing I can do is to take a course of banting, or else enter the fasting contest at Huber's Museum.

The truth of the matter is that the unfortunate music critic may have on a Mendelssohn mood and ought to attend a Bach recital or would rather play chess, and is nevertheless forced to listen to Chopin and forty-five numbers of him. Oh, a critic's life is not a happy one, I assure you! "Jolly time you fellows have," says an envious gentleman who always drinks domestic beer, "dropping into a concert, turning up your nose, hieing away to a café and writing a few libels and then eating and drinking the balance of the evening." Talk away, my friend; all is not gold that glitters (brass sometimes), for I assure you that the preliminary training for a music critic is very severe.

You must first fail as a concert pianist, fail to pass President Bowman's stern examining eye (he leaves the other at Vassar College now) at an A. C. M. examination, have your copy returned by the city editor, although it was the dandiest fire story that ever was told since the burning of Jerusalem, get all your poems on "Woman," "Love," "Music" and "To Our Next President" returned, and then as you carefully sift all the open fifths and octaves out of that last sonata of yours, the idea suddenly coagulates in your brain pan, "Et ego in Arkady"—I, too, will be a music critic. I can't play the piano myself and I will endeavor to prevent everybody else from so doing. Then you sally forth (I don't know Sallie's last name), and your generation instead of calling you blessed cries out "Aroint thee," and your editor clips your copy, the cashier your pay, and between trying to trap Welsh rabbit, slaking a 10 cent thirst with 5 cents and listening to Paderewski, you simply go mad.

I speak again of Paderewski; he is the most—but thereby hangs another chapter.

Therefore, being the fourth "silly" for the nonce, I will keep up my reputation. But first tell me, if you can, who was the gentleman that on the evening of the piano manufacturers meeting recently was discovered by a policeman tapping a lamp post and sighing gently to himself: "Thaast it, d'yé hear it, thaast A—thaast 435 A, thaast 435,000 A's. I know what I'm talkin' about; thaast Wimball's gunwood A 435, on the instalment plan, four dollars and thirty-five cents a month. Next!"

He was, of course, shipped at once to Chicago in a box car branded A. Wimball, \$4.35.

A young man of very sweet demeanor entered Lyon & Healy's music store on State street, Chicago, and addressed the young lady behind the counter:

"I heard a waltz at a picnic last week and I want to know if you have it?"

"What is the name of it?" "I don't know," said the young man, "but the tune went something like this." Then he hummed: "Dum, dum, de, dum, dum; de, di, di, de, dum; da, da, de, da, da; de dum, de dum, dum."

After two or three attempts on the part of the young man the lady went to a piano and got out some popular

waltzes and played them through. Finally she tried one not a bit like the "dum, dum" humming, when the young man said delightedly:

"That's it. Will you please play it again?"

The young lady was obliging and the very meek gentleman smiled sweetly and said:

"Thank you. I did so want to hear it again! I play everything by ear."

And out he walked.

A Chicago contemporary vouches for the above.

"Come here, Frances, and let mamma tell her little girl about heaven."

"That's where the dear Lord lives, isn't it, mamma?"

"Yes; and it is such a happy place! All the good people go there when they die, and they all have harps and sing day and night."

"Will everybody sing, mamma?"

"Yes, my dear."

"Will papa sing?"

"Oh, yes."

"All the time?"

"Yes, love."

"Then I don't want to go."

Merey an old variation on this from "Judge:"

Mr. Jammi—Can't you play something besides plunkety plunk?

Mr. Jammi—Yes, I can play "Comrades" and "Annie Rooney."

Mr. Jammi—Keep on with the plunkety plunk.

The "Courier," of Hanover, Germany, has this advertisement: "For Sale—A piano of superior quality, played upon for some time by a baron."

I clip the following from "Town Topics":

Some faint notion of De Vivo's marvelous age transpired some time ago when Campanini was arranging a benefit for his friend Ferranti. Campanini, in his eagerness to make the testimonial a substantial success, tool Ferranti to visit the critics of the various daily papers. "Oh, I know Ferranti very well," one of these gentlemen interrupted, when Campanini began a fulsome eulogy of the beneficiary, "he came over with Christoforo Colombo." "No, no," spoke up Campanini, promptly and with all possible seriousness, "he came before that—with De Vivo!"

Davidoff, a comic opera singer of repute in Russia, recently had a benefit at Kharkoff. Huge posters announced that on this occasion the public would be admitted free, but when the doors were opened payment was demanded as usual. The populace protested and appealed to the evidence of the poster. It was brought, and on careful examination after "admitted free" the additional words "as far as the box office" were discovered in microscopic type. Admiration for Davidoff's *ruse à la Russe* overcoming their resentment, the good people of Kharkoff acquiesced, paid and applauded.

"Have you heard the eight year old German boy violinist?"

"Oh, yes; twelve years ago, in Berlin."

The following rather startling advertisement was to be seen in the Liverpool papers lately: "Paderewski."—"An artist without a peer."—"Distinguished throughout the world."—"Enchanting performer."—"Recognized as the greatest pianist of the day."—"Eminent composer."—"Warmly received everywhere."—"Strong interpreter of all masters."—"King of pianists."—"Inspired genius."

Only wait till I tell you of his playing; he is certainly one of the most—oh! I forgot, it's next week I am to tell you the story.

"Don't you find your son's violin practice rather annoying?" "Oh, no," answered the pampered capitalist; "I am boarding him at a poor cousin's of mine until he shall have learned to play."

I was quite amused at meeting a pianist in this city who is a great friend of a visiting artist, whose playing was not on a par with his pretensions. His press notices were nearly all bad, but he would have remained in blissful ignorance of them if he had not had the aforesaid friend. I asked at the rencontre with this gentleman: "How's Herr Steefelwix?" "Oh, he is so nervous. 'Nervous because he has to play to-night?'" said I, quite naturally. "Oh, no;" said the ingenuous youth without turning a hair; "nervous because I read him all the bad critiques he has had since he played here." Well wrote somebody of yore, "Preserve me from my friends."

No wonder the artist played badly afterward.

I had a charming letter recently from that very talented violin artist Maud Powell, whose art is, I am happy

to say, becoming daily more matured and polished. In it she relates some of the funny and curious things that happened to her last summer, but I will let her tell the story herself, which she does delightfully:

"During my sojourn in the country this summer," she writes, "I was in the habit of studying and practicing in a little cottage which had long stood uninhabited and labeled 'For Rent.' The sound of my instrument and the open doors and windows, so long closed, attracted the attention of the passers-by, especially children, whose curiosity frequently led them to make tours of investigation. So one morning it chanced that my practice was interrupted by the entrance of two ragged little urchins, the elder one nearly lost to view in a copious pair of trousers, held in place by a piece of string; his shoulders partially covered by remnants of a shirt whose color was quite unrecognizable through the dirt. He was a hero, however, in the eyes of his smaller companion, who regarded him with undisguised wonder and admiration, and evidently considered it a great privilege to be in his company."

"The 'hero' began immediately to pour forth a volley of questions, one of which was:

"What ye workin' there for? Don't ye know how to play yit?"

"He probably thought, not unlike many older and more cultivated people, that one must work until he reaches a certain point called 'playing,' when further practice becomes unnecessary.

"Fancy such conditions and all they imply!"

"Other questions were: 'Why don't ye give a show here?' and 'I s'pose ye've been all over the world and played in lots of shows and circuses, hain't ye?'" Thinking a description of my tour with Gilmore's Band might please him, I prefaced my intended remarks by the question whether he had ever heard of Pat Gilmore and his famous band. His answer was startling: "Naw," said he with a disinterested drawl, and then his eye brightened with eager curiosity, "Say, air ye acquainted with a fellah down there in New York named 'Jack the Ripper'?"

"Poor Pat, such is fame!"

"At another time I was visited by a little bare-footed negro lass, who walked in uninvited, sat down, surveyed me calmly from head to foot a moment, and then without waiting for me to stop playing (I was working on the Bach Chaconne) she asked me, in the cold, critical tones assumed by the musical manager when the trembling aspirant for fame and riches stands before him "on trial," whether I could play 'Annie Rooney.'

"I played for her one of Sarasate's Spanish dances. When I finished she remarked with mild approval, 'That's a good tune. I like the plunk, plunk, plunk' (three pizz. chords). Finally I told her if she would dance I would play her a jolly good jig. So for several minutes the little black feet twinkled merrily to the classic rhythm of 'Irish Washerwoman.' The next morning, while I was at work, she slipped in very quietly, laid a single hollyhock flower on my table and as quietly departed."

Anton Rubinstein, who was engaged on his new oratorio, "Moses," was stopping in the Caucasus last summer. As elsewhere, he was much feted, and those of the natives of Kodshorn who saw him face to face or heard him play esteemed themselves the most fortunate of men. Opportunities were not wanting of hearing the maestro by taking station in the street underneath his window; the local melomaniacs mustered in good force to enjoy a free concert whenever the weather allowed, and on hearing the rich, full tones streaming through the open windows many were unable to control their emotions and wept copiously. Suddenly the face of the great artist is seen at the window, and yet the tones of the piano continue to resound as before! What is to be thought of this unheard of wonder? Is he a wizard? Does he play with his feet? To these questions comes the reply from a bystander that a favorite lady pupil came each morning to practice in Rubinstein's house under the master's eye. *Hinc illa lachryma!* The music lovers dried their tears with a silk handkerchief, upon which a counterfeit present of the master was worked, the latest production of the Caucasian handcraftsmen.

Joseffy plays with Anton Seidl in Brooklyn, December 18. He will probably play the Chopin-Tausig E minor concerto.

Ovide Musin, who is meeting with such success in the West, recently had occasion to answer a captious correspondent, who wanted the earth and the moon thrown in, not to speak of the fixed stars, for a low sum at his concert. Mr.

Musin, who is dry (always *sec*, so to speak), wrote offering the following artists:

Adelina Patti.....	Soprano
Masini.....	Tenor
Alboni.....	Contralto
Faure.....	Baritone
Paganini.....	Violinist

for \$125 a concert. Mr. Musin added that if the price and the artists didn't suit he would throw in Gladstone as a reader!

And now about that marvel Paderewski—next week.

PERSONALS.

Schoenfeld's Success.—Mr. Henry Schoenfeld, one of Chicago's most noted musicians, was honored last Saturday evening at the concert and reception given at the Germania Club in honor of Mr. and Mrs. Theo. Thomas.

His suite for string orchestra, which is now well known, was conducted by the composer and proved a delight and surprise to the musical audience present. It proved what progress is being made by American composers.

Theo. Thomas deserves praise for his encouragement of talent, which certainly exists to a large extent in this country. May he continue in this direction. Mr. Henry Schoenfeld, the new director of the Germania Männerchor, also proved himself a very efficient director of the chorus, and as a drillmaster has obtained, in a surprisingly short time, excellent results. He is now considered one of America's most promising composers.

Saint-Saëns in Algiers.—The latest news about Camille Saint-Saëns is to the effect that he has left Paris and is again in Algiers busy composing.

Something New from Brüll.—Ignaz Brüll has finished at Abbazia a new one act opera. On the 4th inst. he appeared by invitation at the Pesth Philharmonic Society, where he produced for the first time a new rhapsody for piano and orchestra.

Guenther Succeds Limburger.—Dr. Otto Günther, for many years the efficient director of the Leipsic Royal Conservatory of Music, has just been elected president of the Gewandhaus Concert Society in place of the lately deceased Consul Limburger, who held that position for many years.

Moritz Moszkowski's Opera.—Moritz Moszkowski has finished his opera "Boabdil, the Last King of the Moors," libretto by Karl Wittkowski, and the novelty has been accepted by the Berlin Royal Opera House, where it will probably be performed as early as next February.

Seiss' Munificence.—News received by THE MUSICAL COURIER from Cologne informs us of the fact that Prof. Isidor Seiss, who for many years has taught piano at the Cologne Conservatory, has given to that institute the sum of 12,000 marks as a fund, the interest of which is to be given to teachers incapacitated by old age. So beautiful an example of charity toward old colleagues deserves to be followed by many others. Professor Seiss is, however, a very rich man, having married a Cologne heiress, but never stopping his work on that account and always having lived a rather frugal life.

Spitta Honored.—Dr. Philipp Spitta, the excellent Bach biographer and professor at the Berlin Royal High School for Music, has been created a privy councillor by the German Emperor.

Bottesini and Faccio's Successor.—The directorship of the Conservatorium at Parma, held successively by Bottesini and Franco Faccio, has now been definitely awarded to Giuseppe Gallignani, choirmaster of the cathedral in Milan.

Scheidemantel as "Wolfram."—The well-known baritone of the Dresden Opera, Scheidemantel, has been engaged to sing the part of "Wolfram" at the forthcoming first performance of Wagner's "Tannhäuser" at La Scala in Milan.

Pachmann and Hegner.—Vladimir de Pachmann, after a two years' sojourn in America, will be heard in London next May, and Master Otto Hegner will commence an English tour in March under the direction of Mr. Vert. The latter pianist has for a considerable period been in retirement, studying under Hans Huber, in order to be converted from a little prodigy into a little artist.

Nikita and Belle Cole.—Miss Nikita's provincial tour in England with Belle Cole and the Meister Glee Singers has proved so successful that Mr. Vert meditates arranging another in February next.

A Prize Pupil.—The first prize of the Berlin Mendelssohn Fund has been awarded this year to a young lady, Miss Felicia Kirchdorff, a pupil of the Hoch'sche Conservatorium at Frankfurt.

Massenet and Moliere.—Massenet is said to be engaged upon a new comic opera, the libretto founded upon Molière's "Amphitryon," from the pen of Léonce Détroyat.

Gerster Buys a Castle.—The ex-singer Etelka Gerster has bought the Palazzo Mezzona in Italy, which for more than two hundred and twenty years has been the property of the Rossi family. The castle, a sumptuous building, is situated

on a hill, and surrounded by high old cypress trees. It is richly furnished, and the galleries and halls are decorated with frescoes of great value.

Tschaikowsky's Latest.—Tschaikowsky has written a very fine overture to Byron's "Manfred" and Leopold Auer, who directs the symphony concerts at St. Petersburg, had the happy thought last season to include in the same concert Tschaikowsky's and Schumann's overtures on this subject, for purposes of comparison. Concert givers in New York, please note.

Santley's Father's Death.—We learn of the death at Liverpool, at the fine old age of eighty-two, of Mr. William Santley, father of the popular baritone, Mr. Charles Santley, himself now almost a veteran. Mr. William Santley lived his whole life in Liverpool, where he was highly respected as a teacher of singing and piano playing.

Tolstoi's Son a Composer.—A Danish visitor to Count Tolstoi at his country seat gives an interesting account of the members of the novelist's family. The eldest son, like the eldest daughter, does not share his father's opinions. This son is a doctor of philosophy, and has an appointment on the State Prison Board. This young man is twenty-seven years of age, a musician, and a composer.

Mr. William C. Carl.—Announces his return to New York, January 1 next, after an absence of nearly two years in Paris under Mr. Alex. Guilmant (organ and theory), and Mr. Henri Falcke (piano). Mr. Carl will be ready to accept a church position as organist and choir master and pupils. Address care of G. Schirmer, 35 Union square, New York.

Dr. F. Ziegfeld's Novel Idea.—Dr. F. Ziegfeld has chosen a novel and effective way of celebrating the twenty-fifth anniversary of his successful institution. For the occasion he has engaged the Auditorium, Theodore Thomas and the entire Chicago orchestra, and a program of unusual attractiveness will be offered to the public and the friends of the college. Those who will take part in the concert are the best pupils of the school, and they will have an excellent opportunity of displaying their talents. It is one chance in a lifetime, for the orchestra itself and the co-operation of its distinguished conductor will give unusual éclat to the occasion.—Chicago Exchange.

Ferdinand Sinzig.—Ferdinand Sinzig, a talented young pianist, whose playing commands itself to connoisseurs for its purity of technic and poetic style, will be the soloist of the first concert of the Metropolitan Musical Society, Mr. Chapman conductor, which takes place January 12. Mr. Sinzig will play the Grieg concerto.

Alfredo Barili Goes to Dallas.—Alfredo Barili, the pianist and composer, who has done so much to advance the musical interests of Atlanta, Ga., will in all probability locate himself in the future in Dallas, Tex. Mr. Barili, who was a pupil of Ferdinand Hiller, of Cologne, in piano playing and composition, is in addition a vocal teacher of the first rank, his early training in old Italian methods with his father, Ettore Barili, and also Adelina Patti's brother, fitting him peculiarly for such a task. Mr. Barili is a graceful composer, an excellent pianist, whose style is Gallic in its musical delicacy and finish (he studied in Paris with the late Theodore Ritter), and is in addition a gentleman.

First Symphony Society Concert.

THE first concert of the Symphony Society and the initial concert of the season of the new Music Hall, Fifty-seventh street and Seventh avenue, took place last Saturday evening, preceded by the usual rehearsal Friday afternoon. The program was as follows:

Symphony No. 7, in A.....	Beethoven
I. Poco Sostenuto ; Vivace.	
II. Allegretto.	
III. Presto.	
IV. Allegro con brio.	
Concerto, for violin, with orchestra (first time).....	Brahms
I. Allegro non troppo.	
II. Adagio.	
III. Allegro giocoso, ma non troppo vivace.	
Mr. Adolph Brodsky.	
"Hamlet" fantasy overture.....	Tschaikowsky
"Kaiser March"	Wagner

The "first time" of the Brahms concerto to which reference is made in the program must mean for the first time in the new Music Hall, or the first time that Mr. Brodsky has played it here, for it is certainly not the first time it has been heard in New York, as it was played several years ago by Franz Kneisel, with the Boston Symphony Orchestra. There is no reason, therefore, why Mr. Damrosch does not put the legend "first time" after all the numbers on the program.

The orchestra, which was greatly reinforced at the regular concert, played neither better nor worse than formerly. The same raggedness of attack, the same uncontrolled and overpowering sonority, and the same lack of light in details characterized the performance. Then, too, the woodwind in company with the brass choir was faulty in intonation, something that Mr. Damrosch did not seem to notice, and the Beethoven symphony was read with a wilful disregard of dynamics and even the original rhythmical intentions of the composer. The tympani was positively brutal at times. The redeeming feature of the evening was the

superb violin playing of Mr. Adolph Brodsky, the newly imported concertmaster of the society, who gave a manly, musical and technically finished reading to Brahms' beautiful violin concerto in D, a work that exhibits its composer in the best light, for it is fecund as to motives, conceived in the loftiest musical vein, and the workmanship is solid and simple.

Mr. Brodsky, who is a long felt want supplied, for New York has hitherto had no great resident violin artists, covered himself with glory, and responded with the adagio of the G minor violin sonata of Bach. His influence will doubtless be felt in the orchestra, the personnel of which is strong, the new solo 'cellist, Anton Hekking, and Julius Conus, violinist, being worthy additions. The mystery will be if Mr. Damrosch with such an orchestral force and abundant rehearsals does not do strong work during the season. THE MUSICAL COURIER hopes so.

The Paderewski Dates.

THE programs for the two remaining orchestral concerts this week of Mr. Paderewski are as follows:

SECOND CONCERT.

Thursday Evening, November 19, 1891, at 8:15.

Overture, "Phedre".....	Massenet
Concerto in E flat, No. 5.....	L. van Beethoven Orchestra.
Allegro. Adagio. Rondo.	Ignace J. Paderewski.
"Sounds of the Forest," from "Siegfried," Act II.....	Wagner Orchestra.
Concerto in A minor.....	Robert Schumann 1. Allegro affetuoso. 2. Intermezzo (andantino grazioso). 3. Allegro vivace.
Scherzo, from quartet in E flat.....	Cherubini String orchestra.
"Hungarian Fantasy".....	Franz Liszt Ignace J. Paderewski.

THIRD CONCERT.

Saturday Afternoon, November 21, 1891, at 3:30.

"Marche Solennelle du Couronnement".....	Tschaikowski Orchestra.
Concerto No. 1, in E minor, op. II.....	Fred. Chopin Allegro maestoso. Romance. Rondo. Ignace J. Paderewski.
"Ave Maria" (arranged by Lux).....	Schubert Orchestra.
Piano soli.....	Ignace J. Paderewski. "Thème Varié"..... "Sarabande"..... "Caprice"..... "Menuet"..... "Toccata".....
Concerto No. 4, in D minor.....	Anton Rubinstein Moderato. Moderato assai. Allegro assai. Ignace J. Paderewski.
"Procession of the Gods," from "Rheingold".....	Wagner Orchestra.

The dates of his piano recitals, which will occur at the concert hall of the Madison Square Garden, are as follows: Tuesday evening, November 24, 1891; Thursday evening, November 26, 1891; Saturday afternoon, November 28, 1891; Wednesday afternoon, December 2, 1891; Thursday afternoon, December 17, 1891; Saturday afternoon, December 19, 1891.

The Brooklyn recitals will occur at Historical Hall at 2:30 on the afternoons of Monday, December 14, and Wednesday, December 16, 1891.

Miss Rose Schottenfels.

THIS talented young artist, whose likeness adorns the front page of THE MUSICAL COURIER this week, has studied both singing and the piano, the latter with Joseffy and the late Max Pinner, but she naturally devoted the lion's share of her attention to singing, for she is the possessor of a vocal organ which is remarkable for its volume and range. Miss Schottenfels studied with Frank Rialp in this city, a master whom she lauds for his admirable method of voice building, and later with Professor Stockhausen at Frankfort-on-the-Main. Miss Schottenfels is a dramatic soprano, which is enforced by her vivacious personality and seemingly inexhaustible vitality. She sang in concert when she was only sixteen, and had great success; in fact it was that event which turned her thoughts toward the profession of a singer, for she had studied at the time but three months.

She has sung successively in the Pilgrim Church choir and All Saints' choir, and is thoroughly familiar with the various services. Miss Schottenfels is eminently a *Lieder* singer, for her repertory is unusually large, and her style was carefully fashioned by Stockhausen, so the whole literature of German is no sealed *Lieder* book to her. She will sing this season with Siedl, Van der Stucken and Damrosch, with the latter at Rochester in "Elijah." Miss Schottenfels sang with great success at a recent reception of the Woman's Press Club. Her voice ranges from A to C in alt. Some of her press notices furnish interesting reading. Here are a few:

Miss Schottenfels is a young lady who has a beautiful voice, and gives every indication of musical taste. She sang Beethoven's "In questa tomba" with a dignity and finish that, considering her years, was remarkable.—New York "Times."

Miss Rose Schottenfels sang Helmund's "Gondolier's Song" with considerable effect, and Bohm's "Still wie die Nacht." Miss Schottenfels

was announced as a soprano, though her voice possesses marked mezzo qualities. It is rich in its lower register and clear and strong in the upper.—New York "Telegram."

Miss Rose Schottenfels, a mezzo soprano, possessed of a pleasant voice, sang Helmund's "Gondolier's Song" much to the taste of the large audience present, and responded to prolonged applause with Massenet's "Serenade de Zanetto."—New York "Herald."

Miss Rose Schottenfels.—This young soprano had a great success at Madison Square Garden Monday evening of last week at the Seidl concert. She sang the aria from "Samson and Delilah."—New York MUSICAL COURIER.

Miss Rose Schottenfels headed the program of Mr. Seidl's concert last evening. She well merited the applause she received on singing the arias from "Samson and Delilah." Later she sang "Still wie die Nacht," by Bohm, and a Spanish song, which were loudly encored. The audience was unusually large.—New York "Herald."

In the new and charming English ballad, "Love's Proving," Miss Rose Schottenfels displayed a soprano voice of exquisite quality and full of passion and pathos. She enunciates every syllable with clearness, and in both low and high notes showed a surprising volume for so petite a singer. She was vigorously applauded.—New York "Morning Journal."

Miss Rose Schottenfels, one of the leading singers of our metropolis, sang at the Seidl concert last Monday night with great success. Her selections were excellent and favorably received. She was recalled several times and heartily applauded.—New York "Hebrew World."

Miss Rose Schottenfels, soprano, made her first appearance this season last Monday evening at the Seidl concert. She sang the aria from "Samson and Delilah," Saint-Saëns and several German Lieder.—New York "Home Journal."

Miss Schottenfels' permanent address is Steinway Hall.

The Salzburg Festival.

By AMY FAY.

II.

THE ARRIVAL.

AT the station we found everything in gala attire, and omnibuses waiting to take us to the hotels. I had chosen the Hotel Nelboeck, which, fortunately, turned out to be one of the best. I had struck up an acquaintance with two charming American ladies on the train, and we went to the same hotel. We spent the afternoon roaming about, and in the evening we took supper together in the open air in one of those delightful German beer gardens, accompanied by the music of an orchestra, and looking off to the beautiful view on which Mozart's youthful eyes must so often have rested. It was a lovely evening and we saw first the green trees in the foreground, then the tower of a distant villa rising into the air, beyond it the blue mountains, over the mountains a strip of rosy cloud, over the cloud the silver crescent of the new moon, and above our heads the swallows circling dreamily about. Our ears were regaled with music and a good supper smoked before us. Life could hardly offer more!

THE FESTIVAL.

The festival began on the morning of July 15, at 10 o'clock, with a mass for the dead celebrated by the Archbishop of Salzburg, and Mozart's "Requiem," in the cathedral.

J. F. Hummel was the conductor and he was an excellent one. The orchestra and chorus were from Salzburg, and the soloists were Mrs. Ella Brandt-Forster, Mrs. Louise Kaulich and the Messrs. Gustav Walter and Franz von Reichenberg, all singers from the Opera in Vienna. The cathedral was imposing, built in the Roman style of architecture, and it made a cheerful effect inside with its white walls and ceiling painted all over with pictures. The archbishop was clad in robes of purple silk with an immense train borne by acolytes, and had a little scarlet cap on his head. His fingers were covered with rings, whose jewels sparkled as he walked. The church was crowded as I entered and I feared I should not get a seat, but finally found a bench on which I could sit facing the choir, which was in the gallery opposite the chancel. This gallery was at a great height from the ground and contained an organ, around which the orchestra and the singers had assembled.

No copies of the words were sold, but I did not care what was sung or who sang, but regarded the requiem simply as a song from heaven. And that is, in point of fact, what it was! It was as ethereal, as intellectual and as spiritual as Bach's music, with Mozart's melody added, and had an evanescence which was born of its being written under the "shadow of death." For Mozart said he was "writing it for himself." His prediction was verified, for here it was being sung for him a hundred years after his death, and in the very cathedral whose archbishop had treated him with such contempt during his lifetime. All the singers entered into their parts with a holy enthusiasm, and it was most impressive. It should always be given in a church, as it is ten times more impressive than in a concert hall. The celebration of the mass for the dead added very much, and was so solemn that I felt exactly as if I had been at Mozart's funeral. After it was over the large audience was in a hurry to get out. I remained to take a look at the church and was rewarded by seeing the archbishop come down in state, escorted by a great many priests in their robes. They formed two rows, through

which he passed, bending his head and waving his bejeweled hand. It was quite a sight.

After the requiem we went to the house where Mozart was born, nearby, and saw all his relics. It was No. 7 Getreide-Gasse, and the Mozart apartment was in the third floor. The rooms were large and pleasant, but very low. His pianos interested me most, funny little things with black white keys and white black ones. There were two of them, one grand and one square. Then there were the pearl buttons of his coat which he wore at court, the decorations he had received, and one white ticket to one of his concerts. Also portraits and manuscripts. On the wall hung the old-fashioned picture of the Mozart family, Wolfgang and his sister "Nannerl" playing duets on the grand piano, Papa Mozart with his violin, leaning over it, while Mamma Mozart is painted as a portrait in the background. It is a quaint and pleasant old picture. There was one picture of Wolfgang when he was only four years old, with his dear little fat baby hands on the keyboard. Also a drawing of Mozart's ear. What wonderful music must have been made in these simple rooms! The house is right in the heart of the city and was decorated outside with Mozart's bust and with banners and greens. The streets of Salzburg are narrow, and long yellow and black pennons (the Austrian colors) hung from the windows all along in honor of the occasion.

At 5 in the afternoon there was an assembly in the Aula Academica, the large concert hall, where speeches were made by Dr. Franz Hueber, the burgomaster of Salzburg, and by Dr. Robert Hirschfeld of Vienna. Then a poem by Grillparzer was recited, called "The Unveiling of Mozart's Statue in Salzburg." The reciter was Georg Reimers, an actor from the Court theatre in Vienna. He was a handsome young man, with a voice of unusual power, and takes the lovers' parts on the stage. He recited the poem very dramatically and with great fire, at times looking up to the new and colossal bust of Mozart above his head by Prof. V. Tilgner. It was placed over the platform, surrounded with palms and greens, and was very fine, the head turned a little to one side, as if listening.

THE PROCESSION.

In the evening at 9 o'clock there was a torchlight procession to Mozart's statue. There had been a heavy thunderstorm and it kept raining at intervals, but notwithstanding the downpour twenty-five different societies took part in the procession, and the torches did not go out. It was very different at Mozart's poor little funeral in the rain, when not a friend accompanied him to his grave, and consequently the exact spot where he lies is now unknown. But we must not look for Mozart in a grave! He has none.

SECOND DAY.

On the second and third mornings we had splendid concerts given by the Vienna Philharmonic Orchestra, with Zahn, from Vienna, as conductor. He is a man of noble presence, and though a celebrated conductor he was too modest to appropriate the enthusiastic applause of the audience. Each time he made the men rise to their feet to receive it with him, thus making the orchestra take a share in the honors of the day. It was a graceful thing on his part, and it looked very pretty to see them do it.

The orchestral numbers of the program were the overture to "The Magic Flute," and the symphony in G minor. Mrs. Essipoff played the concerto in D minor with the orchestra, and then there was a series of selections from the opera of "The Magic Flute," sung by Mrs. Brandt-Forster and the Messrs. von Reichenbach and Gustav Walter from Vienna, and by Josef Ritter, from Hamburg. Gustav Walter is sixty-three years old, and yet his voice still retains its charm. He is a tenor, and sings with wonderful depth and tenderness, and is one of the finest interpreters I ever heard. His aria was "Dies Bildniss," and the highly cultivated and aristocratic looking audience called him five times.

A charming apparition was Mrs. Brandt-Forster, among so many men, as, with her dazzling neck and arms, she rose above the black coats, like a second Aurora! She was attired in a white silk dress, cut low, with short sleeves, a costume which would have been entirely contrary to our American ideas at such an hour. But she was fresh and pretty enough to stand the uncompromising light of morning. She sang the celebrated "Tamina" aria with exquisite delicacy and sentiment.

Mrs. Essipoff played the piano part of the D minor concerto clearly and beautifully, but rather coldly. She was terribly nervous, and said afterward it was "sheer despair" that enabled her to play. Her enormous concert routine prevented her showing it, however, and while her piano was being rolled into place she stood and chatted, apparently as unconcerned as anybody. I had not heard her for many years, and she is not so handsome as she was. Time has traced some hard lines in her face, but she is still an attractive woman. She told me it was only the second time in her life she had ever played Mozart, and she feared she could not interpret him, which was very modest on her part.

The G minor symphony is one of the greatest masterpieces in music, and in it Mozart's genius is developed to its highest point. It is so desperately melancholy, with its three minor movements and only one major one—the

adagio. Yet the intellect, the grace, the distinction of it, and the lightness of touch with which the deep sorrow of life is indicated, never too much, and always within the limits of the most perfect taste! One feels the artist hand all through it. It is the most intense pleasure to listen to it. People talk about the cheerfulness and sunniness of Mozart's music, but sadness predominates in it as much as mirth, at times. He is equally great in both. In the splendid orchestral accompaniment of the first movement of the D minor concerto, for instance, the music is more than serious; it is portentous.

(To be continued.)

HOME NEWS.

The Lion Tamer.—Mr. Wilson's preparation of the "Lion Tamer" will be begun at once. He is not only anxious to procure the services of Richard Barker, who is one of the best stage managers in the country, but he has grown a little out of sympathy with his part in the "Merry Monarch." That opera had a longer run than its merits warrant. Its success is due to Mr. Wilson's comedy, and there is a distinct lapse of interest on the part of the audience when the comedian leaves the stage. This may be a good thing for the opera, but it is rather wearing on Wilson.

The performances of "La Cigale," "The Tyrolean," "Cavalleria Rusticana" and "Robin Hood" have unquestionably raised the standard of public demand in light opera, and the old plan of having jingling music, a great comedian and an army of pretty chorus girls has been virtually abandoned by several of the managers for works of high musical order and considerable vocal strength in the company. These are some of the causes which have led Mr. Wilson to his decision to withdraw the "Merry Monarch" and put on a new opera.

A Baton for Thomas.—The baton presented to Theodore Thomas by the Germania Club, of Chicago, is made of the whitest ivory 15 inches long and three-quarters of an inch thick. It is bespangled with jewels and arabesque tracings, and bears the initials of the leader in diamonds and rubies. At the head is an American eagle in gold corresponding to an imperial German eagle at the lower end, also in gold. Altogether the baton is a very elaborate work of art.

Choral Clubs Consolidate.—The Amphion Musical Society, of Brooklyn, of which Mr. C. Mortimer Wiske was until a few months ago the musical director, and the Arlington Club of the Eastern District of Brooklyn will consolidate, and after December the joint organization will be known as the Amphion Society.

A meeting of both organizations was held last Thursday night and the question of consolidation was unanimously decided upon. Committees were appointed to call upon each organization. After the meeting it was said that the Arlington's unanimous vote for consolidation was due to the agreement by the Amphion Society to build a new club house.

From another source it was learned that the Arlington Club had a two years' lease of their club house, but that the complaints by neighbors about the noise the members made had caused one year of their lease to be withdrawn. The Amphion has 400 members and the Arlington 300.

Ill Luck of German Artists.—The Germans of this city were greatly surprised last week when they learned that among those who had lost heavily by the failure of the Berlin banking firm, Friedländer & Sommerfeld, were Matkowsky, the German actor, and Heinrich Grünfeld, the German cellist, both of whom are comparative strangers in this city. Matkowsky's loss amounts to about 120,000 marks, and Mr. Grünfeld's deposit exceeded 50,000 marks.

Heinrich Grünfeld was very downcast over his misfortune. He said he had deposited all his savings with Friedländer & Sommerfeld.

Mozart.—Mrs. Amelia Gere Mason, author of "The Woman of the French Salons," has written "Mozart: A Hundred Years," for the Christmas number of the "Century." The illustrations will include a number of portraits of Mozart at different ages.

A Tribute to Minnie Hauk.—Baltimore, November 13.—In the course of the performance at the Albaugh Lyceum of "Lohengrin," Minnie Hauk to-night received a testimonial souvenir in the shape of a large repoussé silver bowl, subscribed for by a number of prominent citizens, including Mayor Latrobe, General Agnew, Messrs. Edwin and George W. Abell, Ernst Knabe, Charles Keidel, Dr. Reuling, Colonel Raine and Otto Sutro, in recognition of her services to operatic art.

Lucille du Pré's Concert.—Friends of Miss Lucille du Pré, a promising young violinist connected with the National Conservatory of Music, filled Steinway Hall last Wednesday evening and applauded warmly the playing of Miss du Pré, the singing of the Baroness von Meyerinck and the piano playing of Mr. Friedheim.

The chief numbers on the program were Grieg's sonata for piano and violin, Vieuxtemps' "Fantaisie

Caprice," for Miss du Pré; Liszt's Rhapsody No. 10 for Mr. Friedheim, and songs of Eckert, Franz and Taubert for the Baroness von Meyerinck.

The Scharwenka Conservatory.—The first concert of the pupils of the Scharwenka Conservatory was given last Tuesday week at Behr Brothers Hall. The pupils acquitted themselves well, and reflected much credit on the conservatory. The program comprised vocal selections by Miss Pettit and Mr. Treacy, a violin solo by Miss Saxton and piano solos by Misses Bailey Hirschman and Suszczyńska, the latter being assisted by Professor Scharwenka. Their rendering of Saint-Saëns' "Variations on a theme of Beethoven," for two pianos, was a most enjoyable performance. Miss Hirschman, a young girl, showed much talent in selections from Schumann and Liszt, and Miss Saxton also deserves mention for her violin playing, though at times held notes were harsh. Despite the wet weather the hall was filled, and the audience showed much enthusiasm.

New York College of Music.—Yesterday afternoon Mr. William J. Henderson began a course of lectures on "History of Music" at the New York College of Music, every Tuesday until April.

Mr. Leopold Godowski, the talented piano virtuoso, has been added to the faculty of the New York College of Music.

The New York Philharmonic Club.—The New York Philharmonic Club will give two concerts this season at Chickering Hall, January 5 and March 1. The personnel of the club is the same, with the exception of Mr. John Marquardt, the first violin, who replaces Mr. Arnold. The soloists will be Mr. Emil Fischer at the first concert and Miss Marion S. Weed, mezzo soprano; John Marquardt, solo violinist, and Mr. Richard Hoffman, pianist. The novelties will be sextets by Theodore Gouvy and Heinrich Zoellner.

Harry Pepper's Concert.—Harry Pepper's Eighth Ballad Concert will take place this evening at Hardman Hall.

Towers' Success.—Prof. John Towers, of the Indianapolis School of Music, scored a success at Richmond, Ind., on Friday last with his lecture, "The Five Musical Giants." The date of his three addresses at the Metropolitan College of Music, New York, has been finally fixed for Wednesday, December 2 and following days.

Liebling and Wild.—Emil Liebling, pianist, and Harrison M. Wild, organist, will give a concert at Kimball Hall, Chicago, next Friday evening.

New England Conservatory of Music.—To-morrow evening at Sleeper Hall in the New England Conservatory of Music, Messrs. Carl Faehlen and Emil Mahr will give a chamber music recital and will play two Beethoven sonatas for piano and violin. Last Monday evening the pupils of the institution gave a concert.

Lavin in Indianapolis.—The Indianapolis "Sentinel" thus writes of W. J. Lavin, the talented young tenor, who sang in that city recently:

Mr. Lavin, the distinguished tenor, gave the first number, and as he stepped upon the stage he was greeted with a round of applause. He gave the aria, "Cielo e Mar," from "La Gioconda," by Ponchielli. Mr. Lavin's voice is in excellent condition, and his rich, resonant tones filled the large auditorium with no apparent effort upon the part of the singer. As he appeared to acknowledge the enthusiastic encore he was presented with a beautiful basket of flowers. He gave an encore the exquisite "Serenade" by Schubert, and never has it been better rendered before an Indianapolis audience.

Mrs. Florence d'Arona.—Mrs. Florence d'Arona has opened her studio for the season at her beautiful and central residence, 124 East Forty-fourth street, where she will be pleased to receive her pupils and friends. Mrs. d'Arona gives instruction in the art and science of singing. She was a pupil of Lamperti, which in itself is a guarantee of her abilities.

Ferdinand Fechter.—This gentleman, who was a pupil and assistant of Julius Hey in Berlin, is now a professor at the Scharwenka Conservatory, and is an excellent concert singer.

Miss Rozella Einstein.—Miss Rozella Einstein, one of Mrs. Murio-Celli's pupils, gave a concert at Steinway Hall Sunday evening of last week, in which she showed her improvement since she sang at Gilmore's concerts, and with the Morrissey Opera Company at the Grand Opera House.

Her progress has been remarkable, and she deserved the genuine approbation of the large audience present. Her brother, B. K. Einstein, has also improved and will soon be heard in concerts and opera. They were both recalled over and over again. Among the artists who added to the success of the concert may be mentioned Miss Jeanne Franko, violinist, who played in her usual style and was greeted with enthusiastic applause; Miss Jennie Flower, contralto, and Messrs. Sartori, baritone, and Julian Pascal, pianist, received much applause from the audience, while Mr. F. Q. Dulcken, as accompanist, aided in the success of the entertainment.

Beethoven String Quartet.—The first concert of the Beethoven String Quartet will be given on to-morrow evening at Music Hall.

A Concertmaster Skips.—Buffalo, N. Y., November 14, 1891.—Ivan Kalynoff was lately brought here from New York to become concertmaster of the Buffalo Orchestra.

Kalynoff has gone. He leaves debts behind him, and disappointed and deluded backers of the enterprise. He fled on Wednesday. Now the men who hired him are being presented with bills incurred by him. There seems to be no end to them. His departure will make no difference with the orchestra concerts.

Casino.—"Cavalleria Rusticana" will not be performed at the Casino after November 28. "The Tyrolean," somewhat amplified and improved, will after that date constitute the evening's entertainment.

Neidlinger.—W. H. Neidlinger has succeeded C. Mortimer Wiske as conductor of the Amphion Musical Society and the Cecilia of Brooklyn. He is preparing to give an elaborate concert production of the music of "Cavalleria Rusticana."

Philharmonic Society.—The first public rehearsal of the fiftieth season of the Philharmonic Society will take place at the Metropolitan Opera House on Friday afternoon, the concert following on Saturday evening as usual. The program will be as follows: "Pastoral" symphony, Beethoven; aria, from Gluck's "Armide"; two movements from Nicod's new dramatic ode "The Sea"; Schubert's "Erl King," and the overture and bacchanale from the Paris version of "Tannhäuser." The soloist will be Lillian Nordica, and Anton Seidl will make his first appearance as conductor of the Philharmonic.

Gerard Taillandier's Recitals.—Mr. Gerard Taillandier, one of Boston's best known piano teachers, gave a recital on November 11, assisted by Mr. F. M. Davis, violinist, and Miss I. F. Mead, cellist.

Trio, op. 16	Jadassohn
"Kammenoi Ostrow"	Rubinstein
Valse, Lente	Schütt
Etude in A flat	Wollenhaupt
Sonate, op. 18 (pathétique)	Beethoven
"Bird as Prophet" (from "Waldscenen")	Schumann
Polonaise in A	Chopin
Trio, op. 19	Hummel

Mr. Taillandier again demonstrated his ability to interpret artistically the highest products in piano composition, and his assistants ably aided him in the performance of this interesting program.

Valero Arrives.—Valero, the new *tenor di grazia* of the Italian Opera, arrived in this country last Sunday.

Blind Tom.—The greatest musical wonder of the negro race—"Blind Tom"—who for years delighted the public with his remarkable performances upon the piano, is passing the closing days of his life amid the pathetic scenes of an insane asylum.

She Will Play the Hallet & Davis Piano.—Adele Lewing, the pianist, is located in Boston for the season, and will devote herself to teaching and recitals.

Damrosch Sunday Concert.—The first of the Damrosch Sunday evening concerts took place last Sunday night at the new music Hall, and the following program was given:

Overture, "Sakuntala"	Goldmark
"Credo," from "Otello"	Verdi
Theme and variations from Suite No. 3	Tchaikowsky
Air from "Queen of Sheba"	Gounod
Adagio, from "Terzetto"	Selma Kronold-Koert
"Serenade Française"	Dvorák
String Orchestra.	Burgmein
Duet, "Flying Dutchman," second act	Wagner
Selma Kronold-Koert and Mr. Galassi.	
"Sounds of the Forest" ("Siegfried")	Wagner
Finale ("Rheingold")	

Mozart Symphony Club.—The transcontinental tour of the Mozart Symphony Club, of New York, is proving an unqualified success, their tour through Canada having been highly gratifying to the organization. Messrs. Stoezler and Blodeck, the directors and proprietors, aided by J. H. Laine, the business manager, are thoroughly satisfied and expect to have a remunerative season. The programs are very attractive, the artists well known all over the country and the organization is filling dates rapidly. For address to communicate with them, see advertising columns.

(Incorporated May 1, 1891.)

NEW YORK VOCAL INSTITUTE.

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NOTICE.—The New York College of Music WILL REMOVE September 1, from 163 E. 70th St., to its new and handsome building 128 and 130 EAST 58th STREET.

FOREIGN NOTES.

A Bad Career.—Eugenie Clementi, whose suicide was announced recently from Milan, was a few years ago a celebrated soprano on the light opera stage in Austria. Clementi was an assumed name. She was the daughter of Du Gaal, a Vienna banker of noble ancestry and considerable wealth.

At the age of sixteen Eugenie du Gaal began studying at the Vienna Conservatory of Music, and three years later she made her début in a provincial city. She was well received, and for several years was the most popular light opera singer outside of Vienna. She was engaged throughout the season, was welcomed everywhere by scores of masculine admirers, and was stormed with all the temptations that beset a handsome young woman on the comic opera stage. Nevertheless she remained untainted. Her mother was her constant companion off the stage, and not a breath of scandal touched her until 1885. Then she loved a young German reserve officer. She became engaged to him, and he deserted her. While still bearing his child she was abandoned by her family to meet her disgrace alone. She rose from her sick bed to confront her lover in the street, and she stabbed him in the breast. He recovered, but she was sentenced for attempting murder to five years' imprisonment. She was released in the summer of 1890. She drew from the bank the money that she had saved while on the stage and went to Italy to live out her ruined life in seclusion, among strangers. Near Milan a young Italian nobleman sought her acquaintance, eventually won her friendship, wheedled her out of her money, and ran off to Paris.

Eugenie lost in this second experience all her hope of a decent existence. She wandered from Milan to Naples, Genoa and Florence, attracting admiration from the demi-monde of each city by her beauty and elegance of dress. She had a dozen lovers, yet no longer sought one to love her. She was fickle to eccentricity, and occasionally quite irresponsible. Then she began drinking, and finally in a drunken stupor put herself out of the world to which she had given her all for her misery.—"Sun."

The Cleary Opera Company in Chili.—A dispatch from the "World's" special correspondent at Valparaiso states that the Cleary Opera Company has just completed a successful season in Chili.

Dead.—The death is announced of Marius Bouillard, late chef d'orchestre at the Variétés, Paris. His best operettes are "Niniche" and "Roussotte."

The death is also announced of the well-known song composer, Joseph Glæser.

Paris Grand Opera.—The capital of the present society represented by Mr. Bertrand, who has been engaged as director of the Paris Grand Opéra, is \$270,000.

Sarah's True Age.—The divine Sarah was born in the Rue d'École de Médecine, No. 5, on October 22, 1844. She was admitted to the Paris Conservatoire in November, 1859.

A Centenary Celebration.—Another centenary, that of the birth of the once celebrated composer, Peter Josef von Lindpaintner, is to be celebrated at Stuttgart next month with a performance of a "Fest Ouverture," the ballet "Das Schweizerhaus," and an act from the opera "Lichtenstein." Lindpaintner was born at Coblenz on December 8, 1791, and from 1819 to his death in 1856 he was the principal conductor of the Stuttgart Hof-Theatre.

Cable Clippings.—London, November 14.—The current opera season includes grand opera in English under R. D'Oyly Carte's management, the Covent Garden autumn opera season, furnished by Sir Augustus Harris, and Lago's Italian opera season at the Shaftesbury Theatre. Lago's revival yesterday of Domenico Cimarosa's opera, "Il Matrimonio Segreto," composed in 1791, met with a reception that is not likely to encourage a further resort to disused works of Italian composers. The Queen has expressed her desire to hear Mascagni's one act opera, "Cavalleria Rusticana." She has commanded Lago to give "Cavalleria" before her at Windsor Castle, and he is making arrangements to do so on November 26.

The sudden illness of the Chevalier Scovel, the tenor, robbed him of a long awaited opportunity to sing the part of "Lohengrin" at Covent Garden. It brought into prominence, however, a Canadian tenor, Mr. Hedmond, who replaced Scovel at an hour's notice and without any rehearsal. Mr. Hedmond's work was so satisfactory that the performance was repeated, and he is likely to secure a permanent engagement.

Sir Augustus Harris will follow his French season with a series of operas in German or English.

Melba, from whom Capt. Charles Armstrong is seeking divorce on account of her relations with the Duc d'Orléans, sang last week at the Paris Opera House, where she was received with great applause. She comes to London today to attend to the preliminaries of the divorce suit prior to starting for America.

Lasalle, the tenor, says that the new manager of the Paris Opera House, Bertrand, made him no offer to stay in

Paris. Bertrand contends that Lasalle demanded terms which it was impossible to grant, and that personally there is no antagonism between them. It is believed, however, that Bertrand desires to mark his directorship by introducing new talent.

A Prima Donna at Fourteen.—The Theatre Flora, of Charlottenburg, lately announced the début of Miss Sophie David, atat fourteen, in the "Nozze di Figaro."

The Newest Opera Writer.—It seems to be generally supposed that André Messager, whose opéra comique "La Basoche" was given at the Royal English Opera, is a stranger to London audiences. This is erroneous, for an English version of "La Bearnaise" had a considerable run at the Prince of Wales Theatre in 1886, when Miss St. John and Miss Marie Tempest played the chief parts. Messager is still a young man, having been born on December 30, 1853. During his youthful years he was for some months a clerk in the employ of an Anglo-French egg and butter importer in the East End of London. It was not until after his return in disgust to Paris that he again resumed his neglected musical studies. He studied chiefly under Saint-Saëns, and in 1876 gained the prize in a competition for a symphony instituted by the Society of Composers, his work, when played at one of the Chatelet concerts, in 1878, being very well received. In 1879 he gained another prize for a cantata, "Don Juan et Haydée."

Like most French composers, he now began to write for the stage, but his first important operatic work, "La Bearnaise," was not produced until 1885. This was succeeded by "La Fauvette du Temple," "Le Bourgeois de Calais," "Le Mari de la Reine" and "La Basoche," which first saw the light at the Opéra Comique, on May 80, 1890. Besides these works Messager has written the music of a grand ballet, "Les Deux Pigeons," which was produced at the Grand Opéra in 1886 with great success. "La Basoche" will probably prove that Messager is a much more accomplished musician than most writers of opera comiques.

London.—Mrs. Geraldine Tilkins, better known in America as Geraldine Ulmar, signed Saturday with Horace Sedger to sing the chief rôle in Gilbert and Cellier's new opera, to be produced at the Lyric Theatre next month.

Another American singer, Lucille Saunders, has left the Carl Rosa Company and will sing second to Mrs. Tilkins, under Sedger's management. Frank Wyatt, Harry Monkhouse and Lionel Brough are also included in the cast.

The opera is in rehearsal now. Cellier's music is reported to fit Gilbert's eccentric situations quite as well as it did Sir Arthur Sullivan's in the familiar operas with which their names are associated.

Sullivan is now devoting himself to arranging special music for Daly's production of Tennyson's new play. He has been given this preference over American composers, but Sullivan's music, in efforts of this kind by no means insure success, as was clearly demonstrated by the absolute indifference with which his special efforts in Irving's "Macbeth" were received.

The New Heckmann Quartet.—The newly formed Heckmann Quartet at Bremen gave its first concert at that town on the 8th ult., with a Beethoven program, and met with a most enthusiastic reception. The string quartet consists of Heckmann, Wittenburg, Pfitzner and Smith.

The Leipsic Liszt Society.—The Liszt Verein of Leipsic proposes to give a series of five orchestral concerts at the Albert Hall of that town during the present season, to be conducted alternately by Mottl, of Carlsruhe; Strauss, of Weimar, and Weingartner, of Berlin. Thus with the famous Gewandhaus concerts, and the annual academical concerts, under the direction of Dr. Kretschmar, there will be no lack of orchestral performances at Leipsic during the coming winter.

Hubay's Hobby.—A new four act opera, "Alienor," by the celebrated violin virtuoso and professor at the Royal Academy of Music at Budapest, Yenö Hubay, is to be first produced at the Royal Opera of Budapest, on the 19th inst. Mrs. Bianchi is to create the principal part, and the performance is looked forward to with considerable interest in musical circles in the Hungarian capital.

A Waltz by Spohr.—Breitkopf & Härtel announce the interesting first publication of a walse by Louis Spohr, composed in 1809, but presumably never committed to paper until many years afterward Moritz Hauptmann, who had taken a great fancy to it, noted it down from memory.

Another Parody on the "Cavalleria."—Under the title of "Krawalleria Musicana" a parody of Mascagni's successful opera is just now being immensely applauded at the Theatre an der Wien, the musical part of the travesty, from the pen of Mader, more especially being described as very clever.

A New Successful Opera.—A new opera, "Vindice," by a hitherto almost unknown composer, Masetti, has just been brought out with enormous success at the Brunetti Theater, of Bologna. The Bolognese papers are enthusiastic in their praise of the young maestro, whom they regard as the rival of Mascagni.

The Janko Keyboard.

(Translated and Compiled by Emil K. Winkler.)

VIII.

We give here some more examples of chords with very wide intervals, arpeggios and skips, all of which are far more easily performed on the new keyboard.

In the example taken from Schumann (the fingering on the left side refers to the old keyboard) the left hand can play the chords on the new keyboard without passing under the thumb. The examples from Liszt, Beethoven and Chopin can be played strictly legato.



The seven octaves on the new keyboard occupying no more than the space of five octaves on the old keyboard, it therefore enables the player to perform any technical difficulty without bringing his body out of its position of repose. All those disturbing and hideous movements of the body which seem to be unavoidable in many works cultivated by virtuosi would be more appropriate in the arena of the gymnast than as the expression of artistic ideas. The dominant character of the new keyboard and of the future Jankó pianist seems to be repose. Mechanical action is reduced to a minimum, and is, so to say, concentrated; hence, solidity, sureness, freedom of intellectual development, facility in the manifestation of artistic ideas, absence of preoccupation inseparable from difficulties of execution.

The disadvantages arising from the width of the old keyboard were never so acutely felt as they are now in most of the modern pieces when the hands are removed to great distances. This discomfort was never felt in works of former centuries, which were written for pianos with the small compass of five octaves, as, for example, Bach's "Wohl temperirtes Clavier."

It is here impossible to enter into a discussion of all the benefits derived from the augmented power of stretching intervals and chords. A new sphere of harmonious combinations is opened, and composers as well as pianists can enjoy a perfect freedom in the use of harmony. Without the aid of the pedal and the arpeggio, two hand playing appears on the old keyboard as two bunches of crowded tones with empty spaces between, below and above them.

Hands and arms do not require so much action on the new keyboard, therefore insure saving of time and exertion, thus benefiting rapidity.

The expanded hands command, on the new keyboard, a compass of about four octaves—that is, more than the half of the entire range of tones. The pedal and the arpeggio will therefore no longer be used from necessity, but from motives of a purely artistic nature.

The Naples San Carlo.—The contract signed by Musella, by which the municipality concedes to him gratis the Theatre San Carlo for five years, is quite an event for Naples, as it was feared, the subsidy being withdrawn, the great opera house would remain closed. The conditions of the contract are tolerably favorable for the contractor, who, on his side, obliges himself to produce from November 1 to the end of March not less than forty-five operas and ballets not inferior to those given in past times.

The Virgil Piano School.

THE Virgil Piano School, as announced in its advertisements and catalogue, is an institution devoted exclusively to the study of the piano. Work upon the lines pursued began last year, but the school as such did not open its doors until September 28 last. The phenomenal success which it has attained to date only goes to show that the idea of a school of music adopting a specialty, such as the specialty of this school, meets public approval. Why not? The time was—indeed is within the remembrance of people who would resent being called old—when the title "doctor" referred to a man who, in addition to administering emetics, cathartics, setting broken bones and the like, lent his skill, whenever opportunity offered, as an aurist, oculist, dentist, most anything, in fact, to make a living and to help others to live; a dentist, at least, to the extent of pulling teeth. Every M. D. was expected to own that frightful instrument of torture, a turnkey, and to have grit enough to hook the "stump lifter" under a fellow mortal's aching tooth, and with a significant turn of the wrist either lift the tooth root and branch from his victim's jaw or lift the suffering mortal out of his boots.

But things are different now. If a person has ears worth saving he goes to an aurist—"ear doctor." If he has eyes worth saving he goes to an oculist—"eye doctor." If his teeth are giving him trouble he goes to the dentist, "tooth doctor," for treatment. It is a day of specialists in everything; lawyers, teachers and mechanics—all are specialists. The world has learned that as a rule the specialist is the one most perfectly prepared with the facilities, knowledge and skill to perform the specific thing to which he applies himself. Even the dentist, who does nothing from morning till night, year in and year out, but extract teeth, is the man all are after when the painful fact becomes apparent that a tooth must be parted with. The formulators of the plans and methods of this school were first to conceive the idea, or at least they were first to practically apply the "specialistic idea" to the study of the piano in school work. Every effort is bent to the one object—namely, the scientific, artistic mastery of the piano. Not in the narrow sense, by any means, of technical execution alone; it is a piano school in which artistic piano playing and musical interpretation each claim its proper share of attention.

The only deviation from direct piano work is in the line of harmony study. This school holds that no one can become an intelligent pianist without a knowledge of the fundamental principles of the laws upon which musical compositions are constructed. Therefore a pianist's harmony course is added, and every person who hopes to become a player, if not already versed in the principles of harmony, will be expected to pursue this course. The special harmony course is special in that it is particularly adapted to the needs of piano players and piano teachers. The methods of this school differ from those of other schools, in that the two elements, the musical and the mechanical, are pursued separately; the facilities employed are such as to make this possible. By other methods beginners are expected to play wrongfully for years, and then to practice twice as many years longer to overcome their wrong habits—that is, if they really become players. It is claimed for the methods and facilities of this school that they give to the youngest beginner such a clear understanding and easy mastery of every playing principle that they play artistically from the start; always learning, never unlearning. A few public musicals and recitals have already been given. During the season we learn that others will follow, which will furnish the public an opportunity to judge of the superiority of the methods of the school.

Seidl Popular Concert.

THE fifth Seidl popular concert was given last Sunday night at the Lenox Lyceum before a very crowded and enthusiastic audience. The program was the following:

Overture, "Oberon".....	Weber
Ballet music, "Henry VIII.".....	Saint-Saëns
Introduction, "Entry of the Clans."	
Scotch Idyl.	
Gypsy Dance.	
Rustic Jig and Finale.	
"Meditation" (after Bach's Prelude).....	Gounod
Serenade.....	Moszkowski
Spanish Dance.....	
Piano Concerto, op. 16.....	Grieg
Franz Rummel.	
"Sevillana".....	Massenet
Three selected dances.....	Dvorák
Slavonic Dance.....	
Dance and Waltz.....	Delibes
For string orchestra.....	Klein
"Le Secret d'Amour" (new).....	
"Entrance Gavotte".....	Gillet
Aria, "Hamlet".....	Ambrose Thomas
Clementine De Vere.	
"Huldigung's March".....	Wagner

Mr. Rummel did ample justice to the romantic Grieg concerto, playing it with fire and force and poetic feeling. The latter quality was particularly noticeable in the adagio and in the F major section of the last allegro. After many recalls Mr. Rummel played Liszt's second rhapsody in brilliant style. Miss De Vere made her first appearance this

season and again justified the enthusiasm her singing always evokes. The orchestra under Mr. Seidl's masterful baton distinguished itself, particularly in the Weber overture and the Saint-Saëns ballet music. Campanini and Miss Von Stosch, violinist, will be the soloists next Sunday evening.

Communications.

Editors Musical Courier:

IN THE MUSICAL COURIER of November 11, 1891, is an article calling attention to the fact that American composers are beginning to find a good market for their brain productions in Germany, mentioning the names of some of these, viz., Frank van der Stucken, Johannes Werschinger, Max Spicker, Bruno Oscar Klein, Richard Burmeister, J. R. Lund, D. Melamet and Victor Herbert, you conclude by saying that if you "should happen to have forgotten any others they will be duly mentioned upon information."

Going back forty years we find that already the compositions of Herman Wollenhaupt, Moreau Gottschalk and other American composers were published in Germany, Belgium and France. The greater part of William Mason's piano pieces have been republished abroad, beginning with his op. 3 and 4, which were originally brought out by Hofmeister in Leipzig about the year 1851. Since then many of his later pieces which were first published here have been republished in Berlin, Leipzig, Brussels, Mayence and other cities, by Bote & Bock, J. Schuberth, Forberg, Schott's Sons and others.

Coming down to later times, the compositions of Dudley Buck, John K. Paine, E. A. MacDowell, and doubtless many other Americans have been published on the other side.

So you see this is not an entirely new thing, as the beginning was made many years ago.

AMERICUS.

NEW YORK, November 13, 1891.

Editors Musical Courier:

IT was with great satisfaction and joy that I beheld in the latest issue of your esteemed paper the venerable and beloved face of the great singing teacher, Jenny Meyer, whom I have the right, too, to claim as my instructor. During the whole time of my attendance at the Stern Conservatory I enjoyed the distinction also of playing all the accompaniments in the singing classes of Miss Meyer, a trying task, in which I succeeded Franz Manstadt (now Hof Kapellmeister in Wiesbaden). Here it was where I became acquainted with the most minute details of her excellent teaching, and I only can advise every novice intending to go abroad for study: Go to Berlin, go to Jenny Meyer, if you are in earnest and want to learn how to sing. But you must be in earnest and willing to work hard. If you are not ready to do this, then better let Jenny alone, or you will come to grief sooner than you expect. There is no nonsense about her and I saw many tears flowing there from beautiful eyes.

Congratulating you once more on the high standard THE MUSICAL COURIER always stands true to and admiring your fearless defence of the true artistic standpoint in musical matters, believe me, yours very truly,

FELIX JAEGER,
Musical Director and Teacher of the Voice,
30 East Twentieth street, New York.

Foreign Items.

Paris Notes.—The 400th representation of Audran's operette, "Miss Helyett," occurred November 5, and the work is evidently still destined for a long run.

At the Grand Opéra Mr. Van Dyck appears as "Lohengrin" for the last time November 7—it being the twentieth performance—he then leaving for Vienna. The house has been filled at each performance of "Lohengrin," and it is still impossible to secure seats for days in advance.

Auber's "Haydée" will be revived at the Opéra Comique next week, with Miss Landouzy and Mr. Lubert in the leading rôles.

At the Trocadéro recently Faure's "Crucifix" was sung by twenty soloists from the Opéra and Opéra Comique in unison as a novelty, and roused the house to great enthusiasm.

"Falstaff" a Fake.—Giulio Ricordi, Verdi's publisher, in a recent issue of "Il Trovatore," says the story about Verdi having any idea of writing a comic opera is an American canard and a ridiculous falsehood. Verdi never even thought of writing "Falstaff," and there is not a shadow of truth in the foreign press reports to that effect.

A National Mistake.—When the Prince of Naples was recently at Copenhagen the "Marseillaise" was played instead of the Italian national anthem by mistake. On his visit to Holland, at the Castle of Loo, the band present struck up "Santa Lucia," taking this to be the Italian march. The next evening the royal visitor was present at the Theatre Royal, at The Hague. Upon his arrival, during the second act of "Haydee," the representation was interrupted, and at the first notes from the orchestra the whole house rose, believing that they were listening to the Italian national anthem. When all was over it was dis-

covered that the air played was a common military march. After all, the only wonder is that not more mistakes of this kind are made.

Marguerite Not Coming This Season.—Mrs. de Pachmann has resolved not to enter upon her new American tour until the autumn of next year.

Paderewski's Last Concerts in London.—It may safely be asserted that since the day when Rubinstein was among us no piano recital at St. James' Hall has excited more interest than that of Tuesday afternoon last, October 27, when Paderewski announced his farewell appearance prior to his departure for America. Those, however, who obtained admission were well compensated for any demands that may have been made on their purses or patience. The virtuoso was in his best form and played a series of pieces familiar to every pianist in a manner that doubtless filled many present with despair and sent others home to practice. The most important items of the afternoon were Beethoven's thirty-two variations and the "Waldstein" sonata. The former received an exceptionally fine rendering, remarkable for intellectual grasp, delicate refinement and graceful fancy. It would indeed be difficult to imagine a more thoroughly interesting performance of a work which in the hands of many pianists becomes dry and tedious.

The first movement of the "Waldstein" suffered from too rapid a tempo and an absence of that mysticism which characterizes this portion of the work, but the adagio and rondo were very finely played, the performance being distinguished by the same intelligence and attention to subtleties of light and shade which imparted so great an interest to the "Variations." As on former occasions, in spite of a long program, the audience insisted on the repetition of several of the smaller pieces, and what may be termed the "Paderewski ovation" took place at the close of the recital. Paderewski will be heard once more on Tuesday afternoon next.—London "Musical News," October 30.

The Gruenfeld Concert.

THE last evening concert of the Grünfeld brothers took place at the Music Hall of the Madison Square Garden Tuesday evening of last week. The following program was played:

Sonata, op. 81.....	Beethoven
Alfred Grünfeld.	
Adagio from third concerto.....	Goltermann
Mélodie Polonoise.....	Philip Scharwenka
Spanish Dance.....	Popper
Études Symphoniques.....	Heinrich Grünfeld.
Alfred Grünfeld.	Schumann
Adagio.....	Mozart
Abendlied.....	Schumann
Second Gavotte.....	Popper
Heinrich Grünfeld.	
Polonaise, C minor...	Hindel
étude, C major...	Chopin
Mazurka, A minor...	
"Auf dem Wasser zu singen"	Schubert-Liszt
"Soirée de Vienne".....	Grünfeld-Strauss
Alfred Grünfeld.	
Largo".....	Händel
"La Cinquante".....	Gabriel-Marie
"Vito".....	Popper
Heinrich Grünfeld.	
Capriccio.....	Schytte
Valse lente.....	
Barcarolle.....	Mozkowski
"Ueber die Steppen".....	Schytte
Air.....	J. S. Bach
Menuetto.....	Boccherini
Heinrich Grünfeld.	
"Air de Ballet".....	A. Grünfeld
Gavotte.....	A. Grünfeld
Improvisation on motives from "The Walküre".....	Wagner
Alfred Grünfeld.	

Everybody Loves "Dixie."—It has often been remarked that the familiar air of "Dixie" will elicit more applause here than any other piece of music that may be performed. A medley of national or patriotic airs will usually contain "Dixie," and that particular tune will be greeted with a degree of applause that quite throws everything else in the shade.

This fact is attributed to Southern sentiment, but it is far from correct. The Northern soldier sang "Dixie" and marched to "Dixie" in the great campaigns. Every Union band used to play it and every Union soldier has lightened the knapsack and accoutrements by joining in the lively tune with his comrades. Besides this, "Dixie" is a lovely bit of music, and in the opinion of eminent composers is superior to almost all the national airs of the world—conspicuously to those of this country.

Don't let anybody make you believe that only Southerners and Southern sympathizers love "Dixie."

Correspondence.

Detroit Items.

OCTOBER 31, 1891.

MUSICAL matters for this season bid fair to exceed those of any previous year. Our city has added to the already large number of musicians several new organists, singers, violinists and piano teachers (no pianist), and what is badly needed in Detroit is an orchestra conductor (a second Seidl) to give a series of popular concerts and also take care of our Symphony concerts. Such director would be welcome and his success assured.

The first concert of the Detroit Symphony Orchestra will take place the second week of January.

The Detroit Musical Society, under the able direction of Mr. Stanley, of Ann Arbor, is rehearsing the "Messiah." The chorus numbers about two hundred and fifty voices.

On November 9 the Detroit Philharmonic Club will open the present season by a concert at the Lyceum Theatre and will be assisted by Mr. and Mrs. Arthur Nikisch. Mr. Nikisch appears specially in Detroit as the accompanist for his wife, who sang here last season.

The first entertainment of the popular course at the Church of Our Father took place last Saturday evening.

The Emma Juch Grand English Opera Company gave "Cavalleria Rusticana," "Lohengrin" and "Tannhäuser" to very large houses. The orchestra (their own), augmented by several of our local musicians was excellent, and Bevignani, the director, was much applauded after the prelude of "Cavalleria" and overture to "Tannhäuser." Tosco.

Music in Toronto.

TORONTO, October 29, 1891.

Editors Musical Courier:

VISITING musical attractions are having hard luck in Toronto. The Boston Symphony Club, comprising John F. Rhodes, Richard Stoelzer, Miss Camille Toulimin, Mario Blodékin, Oscar Hentschell and Theodor Hoch, assisted by Miss Rosella Einstein as prima donna, gave two concerts on 16th and 17th inst., at which vacant chairs were more conspicuous than the audience, although the performances were of a degree of excellence warranting crowded houses. It is the best organization of its kind which has been here for many a day, and the perspicacity of our concert goers was at fault in that they did not support it properly.

On October 26, 27 and 28 a concert company (save the mark!) consisting of two Spanish child pianists, the Mercedes sisters and one full blown Englishman, F. Barrington Foote, realized what a hollow world this is. I never saw such an array of blank seats. This was curious, too, as Mr. C. A. E. Harris, the Montreal impresario, who is managing this so-called company, is usually clever enough to secure full houses. The little girls play well and possess much musical instinct, but are really not entitled to come under the head of "phenomena." Mr. Barrington Foote's baritone is of very agreeable quality. There is not too much of it, but what there is has been well cultivated and his phrasing and enunciation are faultless. However, the concert combination was altogether too weak to draw and need not be expected to draw unless it is very considerably enlarged. Mr. Harris, it will be remembered, is the individual who so successfully worked the alleged Westminster Abbey (?) boy singer last season. Is this year illustrating for Mr. Harris that "virtue is its own reward?"

Remenyi, the well known violinist, with Miss Alice Rice, Miss Edith McGregor and Mr. W. H. Fesenden, gave a concert here October 22. Under proper management, even in a bad season, this attraction might be relied upon to succeed. As it was the attendance was indifferent. The celebrated virtuoso played with many of the same eccentricities for which ten years ago he was criticized, and his occasional variations from the key were at times distressing. Uneven in performance, some of his work rose to the level of his quondam reputation and gave unqualified delight. The accompanying artists were fairly satisfactory.

I must acknowledge a debt of gratitude to Mr. E. Rubini in forgetting to send me tickets for his third annual pupils' concert, which took place October 27. In my admiration for Mr. Rubini as a musician I would have felt obliged to attend, although if there is one thing which my soul doth truly abhor it is the immature work which necessarily pertains to pupils' concerts. Mr. Rubini's entertainment, I have no doubt, was for its class most excellent, and I have heard it honorably spoken of. Toronto's musical people showed their appreciation of the concert's well advertised merits by attending something else—probably "Pinafore."

Ah, yes—"Pinafore!" This magic word, title, light opera, whatever you choose to call it, still retains its power of attraction in this city. Doubtless you will think it strange and an exhibition of a queer kind of musical taste at this date. But there are extenuating circumstances. "Pinafore" was brought out for four performances on the 26th, 27th and 28th inst., under the cloak of charity and by local amateurs. You might think the charity was for the opera, but was not, however, deserving. To help the Toronto Hospital for Sick Children (than which there could be no more deserving institution) was the object of these entertainments, and they were patronized by all that represents local wealth and fashion. I cannot speak as to the first three performances, as I did not attend them. On the last night, however, I faced the situation, and was agreeably surprised to find much enjoyment in it. Not that I care for "Pinafore," but because of the opportunity afforded to observe how well local talent can do this sort of thing. The performance was of a nature to call for commendation of its good points rather than criticism of its weak ones. Among the most satisfactory was the chorus, which was remarkably good in quality and its intelligent work in by play.

Mrs. Obernier, the conductress, deserved great credit for the manner in which she compassed this success, and her handling of the queer compound of an orchestra was also very good. She received and fully merited the last night as a "benefit." The principals of the cast were:

Right Hon. Sir Joseph Porter, K. C. B., First Lord of the Admiralty Mr. W. E. Kain
Captain Corcoran, commanding H. M. S. Pinafore Mr. Vaux Chadwick
Ralph Rackstraw, able seaman Mr. G. A. Parr
Dick Deadeye, able seaman Mr. A. L. E. Davies
Bill Bobstay, boatswain Mr. Cully Robertson
Bob Becket, carpenter's mate Mr. J. Murphy
Tom Tucker, midshipmite Little Retta
Josephine, the captain's daughter Mrs. C. J. Smith
Little Buttercup, a Portsmouth bumbleboat woman Miss Mabel Gardner
Hebe, Sir Joseph's first cousin Miss Maud Carter
First Lord's sisters, his cousins and his aunts, sailors, &c., by a full chorus of sixty voices.

Of these Messrs. Parr and Davies did work which would have been creditable to professionals. "Sir Joseph" and "Captain Corcoran" were also very fairly, if somewhat limply, presented. Miss Mabel Gardner has a small but pleasing voice and made an excellent "Buttercup." Mrs. Juliette d'Ervielle Smith ("Josephine") however, carried the house by storm. Her appearance on the stage was greeted with a genuine ovation, and at the conclusion of each of her important numbers she received bouquets and baskets of flowers by the half dozen. The capacity of Toronto's conservatories must have been strained to supply the demand of Mrs. Smith's admirers. Nor was all this flattering demonstration undeserved. Mrs. Smith has a most charming and refined stage presence, and she also possesses a dramatic soprano of great beauty and compass. She is qualified for rôles much more important than that of "Josephine," but whether in her position socially and as the wife of one of our principal

wholesale merchants she is likely to give wider range to her undoubted capabilities I cannot say.

As the net results of the "Pinafore" entertainments I understand that the Hospital for Sick Children will receive \$1,200.

Rumors of the New York successes of the famous pianist Grünfeld and his brother, the cellist, have reached Toronto. A great deal of interest will centre in their appearance here January 7.

The Canadian Society of Musicians will hold their annual convention in Toronto December 29 and 30.

In addition to the "Redemption" the Philharmonic Society (Mr. F. H. Torrington conductor) will this season give Dr. Bridge's dramatic cantata, "Calirhoe."

Mr. d'Auria's new dramatic cantata, "Guilane: or, The Crusader's Ransom," will receive its first performance this season by the Choral Society, of which Mr. d'Auria is the conductor.

SMIFF.

Chicago Letter.

OCTOBER 31, 1891.

"MONTEVERDE placed in agreement the fourth, fifth and seventh notes of the scale. By this one act he created the natural dissonances of harmony, a new tonality, a species of music called chromatic, engendering modulation. * * *—Fetis.

"La mélodie est une suite de sons qui s'appellent."—St. Jean Damase.

"The more effeminate the morals of a people, the more do they affect the lesser intervals in their musical system. Again, on the contrary, the more grave and attached to noble principles so much the more does their system tend to multiply the greater intervals."—D'Ortigue.

"Language (music) is sound significantly compact."—Aristotle.

"Sing, heavenly muse, that on the secret top Of Oreb, or of Sinai, didst inspire That shepherd * * *"

The third symphony brought us a decidedly novel menu: the "unfinished" symphony of chiefest of singers, Schubert; the (new) concerto of Dvorák, in which allegro and adagio are practically merged into one, and the very peculiar symphony No. 8 of Saint-Saëns, likewise divided into two main sections—a somewhat eccentric combination. The sweet duality and Greuze-like mystiness of the Schubert I do not remember ever to have heard with more finish. Comparing the rare purity and unostentatious melodic contentment of Schubert with the curious combination of classic form and ultra romantic contents of the Dvorák and the forced originality of the French symphonic poet (the work is with organ and piano) I could not but think of Macaulay's very unfinished sentence, "Tacitus tells a fine story finely, but he cannot tell a plain story plainly, or the true stanza of the poet:

Words are like leaves, and where they most abound
The fruit of sense beneath is rarely found.

Bendix played the concerto with fine reposeful taste. The first movement is a severe test of a violinist's purity of intonation, as the main gist of the movement is with a delightfully floating substratum of wood wind, the strings having little or nothing to do save in the tutti. The cadenzas are most singular canon extension imitations and most strikingly original. As in his G minor piano concerto, he adheres strictly to rigid classical musical form. Some of the ideas of the first movement are, however, strikingly Mendelssohnian. The adagio is beautiful as Dvorák can be when he is in a calm mood. The finale is a jollification of Kermessian villageoisé, and so tricky and spicy that even the famous last movement of the Tschaikowski's B flat minor is childlike in comparison. Bendix has presented a novelty par excellence and one that seemingly combines all of the composer's leading characteristics, and the artist was afforded a most cordial welcome.

The Saint-Saëns symphony has a mediæval Frankish atmosphere surrounding it. I imagined myself at a grand reception at the court of Pepin of the Franks. The great organ was receiving its inaugural hearing upon its arrival (having been sent by the Byzantine Emperor Constantine VI, 755 A. D.). Strange to say the heroic leading motive used so frequently throughout the work is very much like that morose and shifting introduction to Wieniawski's "Legende." The mediæval odonic tint is caused by the peculiarity and ecclesiastical tonality of one of the themes. The organ leads in one section of the work. That seemed to picture an austere church service. One could picture the hoary cathedral, the clouds of incense, the ascetic wail of an impassioned litany. In this Mr. Clarence Eddy harmonized the somewhat meagre and unsatisfactory part of the organ to the varied orchestral effects with rare intelligence.

In the maestoso movement, where the glittering pageant of knights and clergy pass with Oriental-like splendor, the magnificent organ burst forth in a thunderous volume that well nigh overwhelmed the turbulent climax of the orchestra. There is a wild, Norse-like vigor toned down by a more polished Frankish chivalry combined with a modern French brilliancy and a Wagnerian Leit-motiv basis in the opus that causes it to take rank as a most unique symphonic poem painting. The striking feature of the Auditorium organ is that it takes up no room and is most exquisitely in touch with the orchestra. One of the standard organ concertos with orchestral accompaniment is now in order, for certainly such an organ is a rare advantage to a hall, and its scope, variety and glorious volume are not to be easily surpassed. In the audience I noticed Adolf Carpe, pianist (late of Cincinnati), now settled here, and Mr. I. F. Thompson, an excellent baritone (late of Toronto, Canada), who has settled here with his wife, Agnes Corlett, whose sisters and brother all follow Orpheus. Pachmann has given two recitals to fair houses. "Same old story"—a god-like talent tied to a body with a brain capable of seraphic conceptions of delicacy, a caoutchouc salama, a gutta percha vivacity, the gestures of a pantaloan, an asphyxiating mosquito-like penchant for simean.

Elaboration of his execution, a fakir-like tendency toward praising his own work, a charlatanic capability for running impromptu commentary of limb, a facial power of distortion only equaled by the illustrious Blind Chopin living.

A somewhat new idea is to see musical colleges advertised next to Castoria and Plymouth Rock pants in the street cars. Well, this is the home of business enterprise beyond a doubt, so Gut Heil!

I am in receipt of tickets for the season of the Chicago Conservatory (Samuel Kayser, Auditorium). They certainly offer a strong bulletin board of events, no less than thirty five concerts, dramatic matinées, recitals, &c., during the season.

The opera will open with "Lohengrin," followed by "Orpheus"—Gluck promising, eh?

The season promises to be a series of gala occasions, and the company, with its roster of celebrities, entitles us to expect well nigh model opera. It will be singularly interesting to study via nensis (a typical Italian) conception of Wagner.

The composer (critic) should write (of) nothing that he does not understand."—Riemann.

"The Chinese were familiar with the circle of fifths and India had a syllabic (sol-fa) vocal system 500 B. C."—Huchald, in "Alia Musica."

"Boëtius errs in his scientific deductions, since Mother Church cannot err."—Reductio ad Absurdum, of Gui de Chalais.

"The erroneous assumption that Gregory the Great introduced the no-

tation by Roman letters (+ 604) was effectually cleared up by Gerbert and by Kiesewetter's examination of the St. Gallen Antiphonarium."—Riemann.

"The gamma was used in Odo de Clugny's (+ 942) 'Proemium,' 'Enchiridion,' and 'Intonarium' a century before Guido [the gamma was the deepest note of the systematic (perfect system), our G], who in his 'Micrologos' refers to it as an innovation of the moderns. (This and other inventions were wrongly granted to Guido)."—Codex Almontensis, "Ars Musica," of Gerbert Scholasticus.

"Boëc (Boëtius) établit l'usage de quinze lettres seulement."—Rousseau.

"The ancient Chaldaic signs for the heavenly bodies and the Hebrew letters resemble markedly the early Greek instrumental notation signs."—Gevaert-Vincent-Westphal.

W. WAUGH LAUDER.

Columbus (Ohio) Letter.

COLUMBUS, Ohio, November 7, 1891.

THE regular concert season was inaugurated on the evening of October 28 by the first of the series of four subscription concerts by the Orpheus Club, a most excellent organization of thirty male voices.

The assisting artists were Mr. Antonio Galassi, the famous baritone, Miss Aus der Ohe, the pianist, and Miss Grace Reals, soprano.

There has been a notable improvement in the singing of the Orpheus Club since last season, and much credit is due their talented conductor, Mr. T. H. Schneider, for his painstaking and efficient work in this direction.

The club is deserving of special mention for their artistic rendition of "Far Away," by Engelsberg, and the double chorus from the music to the "Edipus of Sophocles," by Mendelssohn. The former number was rendered with exquisite taste and expression and purity of intonation, while the fine work of Mr. Wm. Lewis, first tenor, did much to enhance the beauty of the performance. The latter number displayed great volume of tone and was sung with fine effort.

Galassi's appearance was the signal for a most enthusiastic reception, and upon the close of his number "Eri tu," from Verdi's "Ballo in Maschera," which was sung with all of the intensity of expression, beauty of phrasing and dramatic fire this artist is noted for, the enthusiasm of his auditors rose to the highest pitch, and was not appeased until he responded, singing "Thou Beautiful Evening Star," from "Tannhäuser."

The ever popular "Toreador's Song," from "Carmen," was Galassi's second number on the program, and was sung in such a style as to make one long for the orchestra and scenery to complete the performance.

Miss Aus der Ohe's numbers were, a, Nocturne, op. 27, No. 2, Chopin; b, Valse Caprice, Tausig, and Liszt's "Tarantella di Bravura;" Miss Aus der Ohe showed her great versatility of talent by the practical rendering of the Nocturne, the graceful and delicate manner of playing certain portions of the Valse Caprice, and her magnificent technique and power in the difficult Liszt number.

Miss Reals, the soprano, is a Columbus lady, who has filled an engagement with the Bostonians, and has been studying in Boston. Her voice is sweet and fairly well cultivated, but her first number—"I'm Titania," from "Mignon"—is far beyond her powers, and she would have made a much better impression if she had selected a song similar to her second number, "Let me love thee," by Arditi. The latter was very well done and encored.

Following close upon the Orpheus concert was the first of the series of three by the Arion Club, a similar organization.

The concert was given at the Grand Opera House on Monday evening, November 2, and the great reputation of the assisting artists, coupled with the unusual efforts of the club to make this a banner night in its history, attracted an audience of unusual size and culture that filled every available space in the house.

The assisting artists were: Mary Howe, soprano; Maud Powell, violin; Vladimir de Pachmann, Emil Fischer and Charles T. Howe, flutist.

The club sang but two numbers, "Hymn of Praise," by Mohr, and Dudley Buck's "Twilight." The former was characterized by boldness of attack and a careful observance of the nuances and a spirited style in keeping with the character of the composition, while the latter showed the ability of the Arions to sing with rare expression and an observance of pianissimo effects that is delightful to hear. Mr. W. H. Lott, the director, has worked long and earnestly with the club, as is evidenced by their artistic work.

Of course De Pachmann played only Chopin, but his three numbers were all in different style. They were Sonata op. 35; a, Berceuse, op. 57; b, Valse, op. 42, and last Tarantelle, op. 43. De Pachmann is an orchestra in himself. His wonderful mastery of his instrument, his exquisite delicacy and grace, his immense 'technic and power' are seldom combined in one individual. He is a great artist, and even if his reputation had not preceded him his audience would soon have discovered the ability of the artist who gave them such a rare treat.

Mr. Fischer's two numbers were cavatina "The Jewess," by Halévy, and a, "The Wanderer," by Schubert, and b, "Fairest Angel," Hoffmann. His magnificent voice and admirable method were shown to the best advantage in these numbers and were heartily enjoyed.

Miss Maud Powell is an artist of the highest ability. She possesses a faultless method, fine technic and tone, and a purity of style that is only heard from the greatest artists. In the difficult "Souvenir de Moscow," by Wieniawski, I have never heard the harmonies done so beautifully. She also performed the obligato to "Pré aux Clercs," by Hérold, sung by Miss Howe, and (a) larghetto by Hardini and (b) farfalla by Sauret.

Miss Mary Howe's appearance had been looked forward to with great expectations, for her short, brilliant and successful career has excited the interest of the entire musical world.

Miss Howe's first number was David's "Thou Brilliant Bird," with flute obligato performed by Charles T. Howe, a distant relative, who recently came here from the East. Miss Howe's vocalization is a wonderful exhibition of the highest art and culture. Her staccato runs and trills are rendered with the perfection of an instrument, while the exquisite tone quality, of the greatest purity and clearness, can only be equalled by a Jenny Lind or Patti. The enthusiasm of the audience was in the nature of an ovation, and the artist graciously responded by singing Eckert's "Swiss Echo Song." Miss Howe's other two numbers were aria ("Pré aux Clercs"), Hérold, and Alibouf's "Nightingale."

The Arion Club deserve congratulations for their success and enterprise in presenting such an array of brilliant artists.

The Metropolitan Sextet Club report a number of fine concert engagements. The first concert is at Coshocton on the 20th. The members of this fine organization are Fred, L. Neddermeyer, violin virtuoso; Charles T. Howe, flute virtuoso; Cyril Tiapa, second violin; L. J. Snyder, viola; Albert Ambusser, cello, and George Ulrich, contrabass, assisted by Wm. E. Lewis, the popular tenor.

The Columbus lecture course has a number of fine musical attractions engaged for this season, including the Bernard Listemann Club and the Remenyi Concert Company.

PADEREWSKI'S TRIUMPH.

IGNACE JAN PADEREWSKI played the piano last night at the new Music Hall, and played it in such a wonderful manner as to set a huge audience mad with enthusiasm and recall memories of Rubinstein in his prime, but a Rubinstein technically infallible.

In the dual rôle of composer and virtuoso Mr. Paderewski won a triumph that was genuine and nobly deserved, for he is a new personality in music that will bear curious and close study. As to the physical side of his art, he is one of those virtuosi to whom the keyboard has no hidden secrets. His technical equipment is perfect and is used in such an exquisitely musical fashion that the virtuoso merges ever into the artist and mere brutal display and brilliant charlatany are totally absent.

The two concertos selected by Mr. Paderewski for his débüt were the fourth Saint-Saëns in C minor and his own A minor concerto, two well contrasted compositions that offered abundant chances for displaying the pianist's amazing versatility. The Saint-Saëns work is not the most grateful penned by its composer, for its first movement is more in the variation vein and episodical; in fact the concerto throughout lacks homogeneity, though the Celtic theme in the last movement is very characteristic. The composition was played by Mr. Paderewski with a sweep of style, a splendor of tone and with such fire and force as to be absolutely overwhelming. The octavé passages were given magnificently; indeed the soloist's touch, so penetrating and so pure, his scale work so crystalline and his power so enormous mark him as a virtuoso among virtuosi. His own concerto in A minor is one of the significant works of modern times; in strict truth it is doubtful if among living composers there is anybody who could do just the things Mr. Paderewski does in this work. Dvorák's concerto in G minor is unplayable; the two Tschaikowsky concertos, despite their barbaric beauty, are written with a total disregard of the demands of pianism, and Rubinstein and Saint-Saëns and Sgambati have evidently done their best work. The Paderewski concerto, which is new to New York (it was played in Boston last season by Mrs. Julia Rivé-King), is a beautiful piece of writing, full of ideas, flavored perhaps by some modern composers, but in the main fresh and sparkling and treated in the most musicianly manner. Here the musicianship of the composer surprises us, for there is every evidence of profound knowledge of harmony, part writing, instrumentation and all expressed in the most naive fashion and with an utter absence of striving for effect.

Mr. Paderewski writes for his instrument as he plays upon it—superbly; he always gives one new passage work, harmonic surprises, and his orchestration is delightful in coloring and piquancy. As a composer alone he could stand comparison with many more celebrated names than his own. The second movement, a little spun out, is in C, with many abrupt harmonic transitions and replete with fine, cunning and subtle workmanship. In it the pianist showed his lovely cantilena touch—a touch that is golden in quality. He plays a melody with an unapproachable legato, and the crispness of his staccato is ever admirable. Walter Damrosch played the accompaniments to the concertos in a most perfunctory manner, lagging behind the pianist in a disheartening style, and in one or two places actually damaging some of the effect. Even the electric energy of the pianist could not give wings to Mr. Damrosch's leaden imagination. This quality of imagination Paderewski is the possessor of indubitably. There is a lift

about his work, a transfiguration of some simple musical idea, that is inspiration itself. His ability hinges perilously on the gates of genius. He is a veritable artistic apertition, and with that supremely magnetic personality, graceful and exotic appearance he naturally scored a success that was stupendous.

In the group of *soli* by his fellow countryman, Frederic Chopin, Paderewski revealed himself as an interpreter who ranks as high as any Chopin player we have yet heard in this city. He has the true subtle poetic capricious spirit, the "Zal," to use the Polish word, and his tender sadness and majestic sorrow in the great C minor nocturne were admirably expressed.

He played the A flat prelude, with its imploring cadences, and followed with the familiar C sharp minor valse, but not rendered familiarly by him. In point of finesse he vied with that arch master of finesse, Pachmann, and in the C major étude (op. 10, No. 7) his lightness of wrist caused the double note figure to actually shimmer on the keyboard. That this self same étude, which serves a technical purpose, was delivered so poetically proves Paderewski's innate musical nature.

He sang the lullaby of the F major ballade, so seldom played, charmingly, and thundered out its climaxes until the noble Steinway grand upon which he played sounded like a veritable orchestra. By the manner of his playing the A flat polonaise, which is topsy-turvyed by most pianists in order to show how fast they can play, Paderewski administered a gentle reproof, for he took it at true polonaise tempo, a stately, dignified dance, and right chivalric he made its measures.

His octave crescendo in the middle part was marvelous in its gradation of tone and elasticity of wrists. In fact his wrist work, notably in double octave trills, is herculean in its power and intensity. In response to overwhelming encores he played Liszt's "Campanella" in the daintiest style imaginable and made its crescendo formidable, and here the absolute surety and ease of the young man's skips were startling.

Indeed his grace and modesty are most commendable. After his own concerto, which he played wonderfully well, he was forced to play once more, and play he did. He gave Rubinstein's "Staccato Etude," and made more of a wonder piece of it than did d'Albert.

Here again the coloring and variety of touches were noteworthy, and the étude became orchestral.

Paderewski is a great pianist, one of the greatest who has yet visited our shores, and his marked musical abilities as a composer, his superb skill as a virtuoso, when taken in conjunction with his age, concur in making him a youth favored by the gods.

The audience was a very large and representatively musical one and its temper was soon made known, for the enthusiasm was enormous and universal. The orchestra, under Mr. Damrosch, played Goldmark's overture, "In Springtime" and the "Ride of the Valkyries."

Musical Items.

Dr. F. Ziegfeld in Town.—Dr. F. Ziegfeld, president of the Chicago Musical College, is in the city to-day. He will probably visit Boston before returning home.

Laura Schirmer-Mapleson's Concert.—Laura Schirmer-Mapleson, assisted by Campanini, Januschowsky and many other well-known artists, will give a grand concert next Saturday afternoon in the Music Hall, Boston.

The Cheshire Concert.—John Cheshire, the well-known harp virtuoso, gave a very successful concert in Brooklyn November 11, in conjunction with Mrs. John Cheshire, pianist, and some choral singing.

Violinist Martinez-Plee Married.—There was a quiet wedding last Sunday afternoon in old St. James' Cathedral in Jay street, Brooklyn. Miss Mary Frances Rooney, the daughter of Mr. James A. Rooney, was married to Prof. Manuel Martinez-Plee, the violinist. Prof. Martinez-Plee is a native of Porto Rico, and is a pupil of the Monasterio, of Madrid. Miss Rooney is a graduate of St. Joseph's Academy, Flushing, and a pianist.

Ross Jungnickel and Pachmann.—The Baltimore Symphony Orchestra, Mr. Ross Jungnickel conductor, gave a concert last Thursday evening, in Baltimore, on which occasion Mr. Vladimir de Pachmann made his last appearance in that city.

"Cavalleria" at Amberg's.—The Amberg management is making assurance doubly sure, by adding to the nightly

appearances of their new star, Matkowsky, a highly acceptable performance of the now over famous "Cavalleria Rusticana," of course in German. The first time Mascagni's *opusculum* was heard there was on Monday night of this week, when the house was jammed full, and the première was made the occasion of an ovation to Adolph Neuendorff, who is always a great favorite with German audiences. He handled the increased orchestra with his old-time vigor and the effect was decidedly for the good. Of the singers the two chief parts of "Santuzza," Miss Januschowsky, and "Turridu," Philipp, are very satisfactory, and the rest of the cast is not disturbingly bad. Altogether it is a performance well worth the hearing.

Mr. Clarke's Pupil Recital.—Mr. Chas. Herbert Clarke gave the first of a series of pupil recitals at his studio, Music Hall, Thursday afternoon, November 12, with the assistance of Mr. Victor Herbert and Mr. Victor Harris. The affair was most successful and was enjoyed by nearly one hundred and fifty people, many prominent in society. Mrs. Clarke created quite a furore by her rendering of Frock's air and variations, and also showed the lovely quality of her voice in the ballad "Jamie." Mrs. Molten and Mr. Elliott did some really good singing. The latter's singing of "Salve Dimora" was extremely good. Mr. Herbert was in his customary good humor and Victor Harris played the accompaniments most acceptably. Mr. Chas. Herbert Clarke sang Buck's "Nun of Nidores" and miscellaneous program with New London Vocal Society November 17. He is also engaged for the "Messiah," in Washington, D. C., December 21, with the New York Symphony Orchestra, Walter Damrosch conductor.

WANTED.—A first-class basso soloist desires church position in New York city; good musician and sight reader; unexceptional references and press notices. Address A. B., MUSICAL COURIER.

Our Cincinnati Correspondence.

CINCINNATI, November 11, 1891.

SOME of our political economists have held that Joseph, when prime minister of Egypt, was only teaching political economy by his dream of the seven fat kine and the seven lean kine. In musical matters—in Cincinnati at least—we find the principle of alternately rich and poor years will apply pretty exactly, the difference being that the alternation is every two years.

Your correspondent has lived in this city since July 1, 1879, and has heard every one of the nine festivals since the year 1878, and a collation of the facts pretty generally will support the opinion that Cincinnati has a thoroughly good musical year every two years. Last season was as lean as the spirit of leanness could devise; this year, on the contrary, being a festival year, seems to be one of the fat kine.

In the first place the schools are all full—full of pupils, I mean. The pupils, however, being mostly ladies, I trust are not in the same condition as the schools which they attend. Neither have I heard that the professors are eminent in the art of alcoholic consumption.

Cincinnati is said to be, or at least supposes that she is said to be, very musical, and two musical lawyers, pitted upon opposite sides of the question "Is Cincinnati musical?" could find ample facts to substantiate either view. As your correspondent is not a lawyer, but merely a scribe, a recorder, a reflector, or, to employ modern parlance, a phonograph, he will make a violent effort to give you the faithful and undiluted truth.

The season is now fairly upon us, and with such institutions as the Cincinnati Conservatory, the Cincinnati College of Music, the Wesleyan Woman's College, with its musical adjuncts which are known as the Ohio Conservatory and three or four other schools, one on Fourth street, one Eden near Park on Walnut Hills and the like, the studiously minded youth of Cincinnati and all of its visitors are well provided with those patient apostles of the beautiful, teachers of the piano, of the voice, of the violin and of the inexplicable mysteries of the dominant seventh.

Our local Symphony Orchestra has gone to pieces owing to a disagreement of a serious character between Messrs. Ballenberg and Brand, the one being business manager, the other director, who have worked together since the earliest days of Cincinnati's musical history; that is to say, for nearly a quarter of a century. Mr. Ballenberg is now managing the Pike Theatre and negotiating for all manner of popular concerts. Mr. Brand has charge of the Brand Orchestra and gives Sunday afternoon popular concerts in Music Hall.

We are this year, however, compelled to look again to the college for our greatest musical feasts. The college has come to the front with a series of twelve concerts of importance, to be given in the Odeon, which by the way is a beautiful theatre shaped hall belonging to the College of Music, being a part of its building. We have here an excellent and ambitious quartet of string players known as the Philharmonic Quartet, who promise us also a series of concerts.

Among the leading attractions of the College of Music series the pianists De Pachmann, Grünfeld and Paderewski may be mentioned; also the singer Nordica, Elson, the Boston critic and lecturer, with finally the Boston Symphony Orchestra under Niisich. The other concerts are filled by the professors of the college.

The Cincinnati Conservatory, Miss Clara Baur directress, has been accustomed for many seasons to give a series of four admirable mixed chamber concerts. By this term I mean concerts which consist of parts of quartets, trios, quintets, septets or the like, sometimes the whole of one work, and then, by way of sweetening for the over moneyed and under musical listener, a collection of little piano solos or pretty songs or perhaps a chorus for female voices and the like. The school will do the same thing this year, but nothing has yet been heard definitely as to the programs.

The Apollo Club, a local male chorus now in its eighth season, is the most fashionable organization in the city. It gives concerts on the gilt edge, exclusive principle, securing 1,000 subscribers at \$5 each to begin with, and excluding the *profanum ignoble vulgus* with great austerity and pretension. The Apollo Club has been augmented this year by the organization of a ladies' adjunct, and we expect some fine things from them.

There was quite a flurry early in the season as to the fate of our May festivals which, owing to certain dissensions among the directors, both lay and musical, was about to be buried, but Mr. W. L. Blumenschein, of Dayton, Ohio, has been engaged as assistant director under Thomas, and we are now assured that the festival shall take place in May, 1892. More anon.

J. S. VAN CLEVE.

THE MUSIC TRADE.

This paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY.

ESTABLISHED JANUARY, 1880.

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PER INCH.

Three Months.....	\$20.00	Nine Months.....	\$60.00
Six Months.....	\$40.00	Twelve Months.....	\$80.00

Advertisements for the current week must be handed in by 5 P. M. on Monday.

All remittances for subscriptions or advertising must be made by check, draft, or money orders.

American News Company, New York, General Agents.

NEW YORK, WEDNESDAY, NOVEMBER 18, 1891.

READ the Chicago letter in this issue if you want to get hold of important news.

ROTH & ENGELHARDT report that the amount of patronage accorded to them this fall has reached far beyond their expectations. They are shipping on an average 200 sets of actions per week, and orders are coming in very satisfactorily.

WE should like to know what the "patent" action and reeds are in the Alleger organ, made at Washington, N. J. How much "patent" can there be to or in an organ advertised broadcast at retail for \$29—the advertisement now before us? It is apparently the lowest grade reed organ ever made.

AGAIN we ask for a fair comparison of THE MUSICAL COURIER of Wednesday last and the Saturday trade papers that followed. Again we ask for a comparison of this issue with next Saturday's papers.

That is all—just compare them.
Subscription \$4 per year.

MR. F. G. SMITH, JR., has left on his annual tour of inspection of the many branches of the Smith-Bradbury-Webster-Henning combination. Mr. N. M. Crosby is also off on a business trip for these consolidated concerns, and both gentlemen will be absent until the holidays. Mr. Hawhurst, manager of the Chicago branch of F. G. Smith, is on his wedding trip and has reached San Francisco.

FOLLOWING up some fraudulent advertising of Steinway pianos in Brooklyn comes an advertisement in a New York Sunday paper of a second-hand Steinway grand piano, which upon examination is shown to have had its number changed. This kind of business must necessarily be stopped, and no doubt Steinway & Sons will prosecute all parties engaged in such traffic involving their name.

THREE has been a decided falling off of trade visitors to the city ever since the election. Those hotels where the members of the music trade are in the habit of stopping show no names of dealers on their registers, and the few who have been here are residents of localities in the immediate vicinity. We notice that Mr. E. A. Potter, who has since been in Boston, is here; that Geo. W. Furness, of the Oliver Ditson Company, has been in town, and that a few stray dealers from neighboring towns have dropped in, but there has been no usual November pre-holiday influx, and this phenomenon is so striking that we have been tempted to call general attention to it.

WE have already answered several inquiries on the subject of the Oxford organ, and will state once more that there is no Oxford organ factory and that the Oxford organ is a stencil organ—which means low grade.

ing board, &c., which are finished separately, adjusted on the plate, which is finally put complete in the case.

The braces of this iron frame are so arranged that one-half of their width or depth, or nearly so, shall project above the plane of the strings, and the other half of their depth below said plane, whereby the tension of the strings is caused to be midway, or nearly so, of the braces, and has, therefore, no tendency to bend or warp the frame either one way or the other.

MR. JOHN H. HUME, of Hume, Minor & Co., Portsmouth, Norfolk and Richmond, Va., is in the city. The firm will be incorporated January 1, 1892, with a paid up capital of \$50,000, with Mr. J. H. Hume, president and treasurer; G. A. Minor, vice-president, and E. N. Wilcox, secretary.

THE London firm of John G. Murdoch & Co., Limited, 91 and 93 Farringdon road, write to THE MUSICAL COURIER saying among other things: "We find some organs are being placed on this market under the name of Brattleboro Organ Company. We have no knowledge of any company of the name at all, and we are a little bit puzzled to know how they come to bear the stencil, and it has been suggested to us that probably you will be able to give us some information as to whether it is genuine or not."

This kind of negative information imposes a considerable responsibility upon the party who is expected to give it, but we believe that there can be no doubt of the facts as now stated by us. They are simply these: There is no Brattleboro Organ Company, there is no such factory; there is, consequently, no such manufacturing concern, and therefore an organ called on its front the Brattleboro Organ Company is a stencil.

Where that organ is made, who makes it, &c., is positive information which we cannot give. But our correspondents may rest assured and may, on the strength of our statement, say that the Brattleboro Organ Company's organ is a stencil, and as such must necessarily be illegitimate, low grade and has no warranty value.

IS there no prospect of improving the method of advertising pianos and organs in daily papers? In the classified column of pianos, organs and musical instrument advertisements that can be found in all the daily papers of all the great cities the large firms, together with the smaller ones, cut a very poor figure. None of the great dry goods, jewelry, clothing, furniture or other important lines can be found under any such classified column offering "bargains," offering "cheap second-hand goods," offering "inducements" of all kinds. These lines occupy large spaces and make direct offers of their assortment of goods, and in case of a special sale it will also be found in the regular advertising columns.

Why should the piano, organ and music trade go into a "classified column," frequently over, under or beside a column of "Female Wants," "Pawnbrokers' Pledges," "Lost and Found," "Personals," "Help Wanted," "Dogs," "Manhood Restored," &c.

It is discouraging to look through 68 papers published in 21 large cities of the Union—as we did last week—and find the piano and organ houses in these "classified columns" adjoining or in juxtaposition to such advertisements as above, while other lines of merchandise occupy distinct positions and large attractive spaces and are free from the peculiar verbiage that gives the color of "cheapness" to the article offered for sale.

We should like to see the first piano and organ firm that will break away from this kind of advertising and pave the way for a new and dignified method of presenting their instruments to public consideration.

It will be a distinction and consequently an advertisement to remain out of this usual piano and organ column.

Do it; try it. It will pay you.

The system of piano manufacture adopted by Messrs. George Steck & Co. is unique and peculiar to them.

It is the expression of all their experience as manufacturers as well as of all the many patented improvements which they have made.

Of these improvements the principal is what is known as the "patent self supporting independent iron frame," which is the original invention of Messrs. George Steck & Co.

Of the many hundreds of patents used in the manufacture of pianos by all the various makers, this has been recognized as the most valuable and important step forward made in late years.

It is controlled and used solely by Messrs. George Steck & Co., and is the main cause that has made their instruments superior to all others in tone, durability and capacity to stand in tune. It is used in all their upright and grand pianos.

By this patented principle the wooden case is entirely relieved from the immense strain of the strings, which is borne with ease by the massive iron plate that meets immense force by superior strength, holds everything firm and immovable, neither yielding nor shrinking, and thus obviates the constant liability of the upright piano to lower its pitch, to get out of tune from the partial yielding of the wooden frame, however solidly and faithfully made, on being subjected to great and sudden climatic changes.

This valuable improvement consists of an iron plate, so constructed as to hold the entire inner works of the instrument, such as the strings, sound-

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



SOHMER

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the endorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS

LIVE WORKING AGENTS WANTED.
SEND FOR CATALOGUE. MAILED FREE.

LARGEST PRODUCING PIANO FACTORIES IN THE WORLD.
MANUFACTURING THE ENTIRE PIANO.

Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

NEW ENGLAND PIANO CO., 32 GEORGE STREET,
BOSTON.

Warerooms, 157 Tremont St., Boston—98 Fifth Ave., New York.

LYON & HEALY, General Western Distributing Agents, - - - - Chicago, Ill.

STERLING

UPRIGHTS IN LATEST STYLES



AND BEAUTIFUL DESIGNS.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO.
FACTORIES AT DERBY, CONN.

PAUL G. MEHLIN & SONS,



MANUFACTURERS OF
GRAND AND UPRIGHT

Grand Pianos

Of the very Highest Grade.

Containing the following Patented Improvements
Patent Grand Plate, Grand Fall Board, Piano
Muffer, Harmonic Scale,
Beaumer Steel Action Frame, Endwood Bridge,
Touch Regulator, Finger Guard and
IMPROVED CYLINDER TOP.

FACTORY AND WAREROOMS:

461, 463, 465, 467 West 40th Street, cor. Tenth Avenue, New York.

FISCHER
ESTD. 1840.
PIANOS
REOWNED FOR
TONE & DURABILITY

J. & C. FISCHER PIANOS.

GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREROOMS:

110 Fifth Avenue, corner 16th Street, New York.



85,000
NOW IN USE.

THE PACKARD ORGAN | **FORT WAYNE ORGAN**
SEND FOR CATALOGUE & PRICES TO
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10 E. 16th St., J. W. CURRIER, Manager. | CHICAGO WAREROOMS:
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MASON & RISCH,
WORCESTER, MASS.

FOR CATALOGUES AND PRICES ADDRESS

MASON & RISCH,
WORCESTER, MASS.

NEW YORK WAREROOMS:
10 E. 16th St., J. W. CURRIER, Manager. | CHICAGO WAREROOMS:
LYON, POTTER & CO., 174 Wabash Ave

435 A.

The Musical Courier Five Years Ago.

NOW that the question of pitch is foremost in the minds of a great majority of the members of the trade, we might as well call attention to the following articles which appeared in December, 1886—five years ago—in THE MUSICAL COURIER, sustaining at that time the very position now taken by the Piano Manufacturers' Association.

Dr. S. Austen Pearce's table of the chromatic scale on the basis of that pitch is the correct table.

Reply to a Question on the New Pitch.

Mr. F. W. Hale, the superintendent of the tuning department of the New England Conservatory of Music, makes the following inquiry :

NEW ENGLAND CONSERVATORY OF MUSIC,
BOSTON, December 16, 1886.

Editors Musical Courier :

Will you kindly inform me through your columns as to the rate of vibration given C^{II} when the recently adopted international pitch of Europe is taken as the standard? I understand this pitch, which gives A 435, was adopted by our Music Teachers' National Association at their session in this city July last, but I am unable to find anyone who seems to know anything definite as to the proper rate for C^{II}. If it be taken as a pure minor third above A, or 522, it is obvious that it would make a material difference which was taken as a basis for a temperament upon the piano or organ. All who have given any attention to the subject doubtless know that a temperament based upon 522 for C^{II} would produce A much sharper than 435, and since by far the majority of pianos are tuned from C^{II} it at once makes this 435 rate a "dead letter." It seems to me that the only reasonable way out of the difficulty is to give C^{II} its truly tempered rate above A 435, which would be C^{II} 517.5, a very awkward rate to be sure, but by no means as peculiar as would be the result of endeavoring to reconcile two such rates as A 435 and C^{II} 522 in an equal temperament. I am very curious to know what the accepted solution of the question is, and hope you can throw a positive light upon it.

Very truly yours,
F. W. HALE.

Our correspondent is slightly incorrect in quoting 517.5 as the vibration number of C^{II}, reckoned from the A 435 vibrations for equal temperament. The figures are 517.3 (log. 2.271373). He is right in assuming that beginning to tune a piano with a "pure minor third" above A 435 would lead to error, for, as four minor thirds are more than an octave, in tempering his "bearings" the A would be made sharper than 435.

Piano makers on ordering a number of tuning forks to supply their dealers with the proper pitch of their instruments are obliged to have them filed in tune, for it is seldom found that any two forks agree, no matter what stamp they bear. Our correspondent will find no difficulty in working on a 517.3 basis for C^{II}. This is more nearly exact than two decimal points would be for the intermediate notes A sharp and B natural.

Professor Mayer, of the Stevens Technological Institute, Hoboken, N. J., has verified forks for learned societies here and in England. The teachers of gunnery at West Point readily divide a second of time into from two to one million parts with the aid of a tuning fork, cylinder and micrometer, and are obliged to do so to find the initial velocity of projectiles. There is, therefore, little difficulty in determining pitch.

It is not easy to understand why piano tuners do not discard the C^{II} fork and lay their "bearings" from A of the desired diapason, for they are working in a circle and are only concerned in making their lines return into themselves, and therefore it matters little what starting point is chosen.—EDITORS MUSICAL COURIER.

Chromatic Scale—New Pitch.

In response to questions respecting the new pitch (or 435 for "A") adopted by the M. T. N. A., from piano tuners, &c., we here give the chromatic scale,

as calculated by Dr. S. Austen Pearce, for the information of readers generally:

VIBRATIONS PER SECOND.			
A	870	C sharp.....	548.13
G sharp.....	821.2	C	517.30
G	775.1	B	488.30
F sharp.....	731.6	A sharp.....	460.86
F	690.8	A	435
E	651.8	G sharp.....	410.6
D sharp.....	615.2	G	387.55
D	580.65	F sharp.....	365.8

ALBERT WEBER.

"I HAD not been on the Pacific Coast in two years and felt it my duty to visit our agents and representatives in that section.

"Business, you ask? Well, to tell just what I experienced and learned? It is this: Trade, while it is not dull, is not booming, and that strikes me somewhat favorably.

"Trade is on a conservative basis, the dealers are not overstocked, particularly not with high grade pianos, of which they are short. They are doing a good, active trade, but, as I said, not a big, booming business."

Mr. Weber continued: "The extreme Northwest—the section controlled by Tacoma, Seattle and Portland—is now recovering from the over exertion in the real estate boom it had, the reaction having set in. In Southern California they have recovered completely from a similar reaction, and business is very active. Bartlett Brothers & Clark, our representatives, are doing a fine trade, and Sherman, Clay & Co., of San Francisco, never did a finer and more solid business.

"In Texas great headway has been made by high grade pianos, and Colorado promises an excellent trade. Kansas people are delighted with their enormous crops, and money will soon be plentiful there.

"Taken all in all, while there is no reason to be exultant about the condition of the piano trade as far as active operations are concerned, the prospects are exceedingly bright, and I predict a fine trade between now and the holidays. This applies to all grades of pianos, but particularly to high grade instruments."

COMMISSIONS.

THE Chicago trade is about taking hold of the commission question in earnest, and it is proper for the firms in that city to take the initiative, for the reason that with them this particular aspect of the piano and organ trade has reached its highest development and, as is the nature of it, become the greatest nuisance.

The interference with legitimate trade that can be traced to the commission system is so vast that the leading houses in that city are virtually forced into some action to neutralize it by organizing an effective combination against it, and this organization must be true to itself and must expel and publicly expose anyone guilty of backsliding.

We are not in receipt of any information of the result of the proceedings of Saturday night, but no doubt they were interesting and instructive. On general principles we should say that most anything that can be done to avert this evil and destroy it deserves the firmest kind of support, and if the Chicago trade has hit upon a method to accomplish these things it will deserve the thanks of the trade of the whole Union.

A WINS.

THE following letter, requesting us to decide a bet, may be of interest to those parties who are interested :

Editors Musical Courier : OSHAWA, Ont., November 9, 1891.

Can you kindly inform me how many piano factories there are in New York city—or about how many? Your answer will be eagerly looked for by one who takes an interest in reading THE MUSICAL COURIER. It is to decide a bet. Fifty is the number that A is betting on, and B bets that there are not so many. By favoring me with an early reply you will greatly oblige.

Yours truly, GEO. R. BURT,

P. O. Box 243.

There are in the city of New York 62 piano manufacturing establishments, and if we divide the city in three sections we find that in the western division there are 28; in the eastern division 19, and across the Harlem 15, making the total 62. Consequently A wins, provided he did not bet on exactly 50 factories.

THAT TENDENCY.

WHEN Mr. Steinway at the open meeting of the Piano Manufacturers' Association spoke of the tendency of American piano manufacturers constantly to improve and better their instruments he touched upon a subject that has a deep interest for all the members of the wholesale and retail trade, and many of those present recognized the truth of his remarks, not only from their own experiences but from an experience similar to that which led Mr. Steinway to make that important statement.

Every piano manufacturer and every piano traveler who has been on the road during the past five years will testify to the vast improvement made by piano manufacturers during that time—improvements in the general tonal quality and the touch of the instruments, in the character of the case work, in the variety of the woods used and the variety of the styles made and in the general make up of the instruments. In short, the American piano, as Mr. Steinway said, is characterized by constant improvement all along the line. This naturally means that the total average shows gradual advancement in the qualities above referred to; for there are always a few concerns, retroactive or intentionally cheap, who help to retard this progress. But the average is not largely affected by that inclination.

It is only necessary to examine some of the pianos made five to 10 years ago to appreciate the vast improvements that have become incorporated in the pianos of to-day, and while in case work this may produce wonderment the truly marvelous part of the story lies in the vast improvement made in the tone, and in many cases in the touch, but chiefly in the tone.

This tone of the American piano is indigenous; there is no tone in any other piano like it, the piano of other countries having an entirely different tone quality, and as to volume of tone do not compare with the American piano.

On the basis of this tone quality the American piano has been developed with a slight digression in character, due to the influence of the Chickering piano upon the Boston pianos, nearly all of which were made on the Chickering model of construction, although variations took place in later years. Yet the basic influence in the manufacture of pianos in New England, chiefly, of course, in Boston, was the Chickering tone, and the development of this quality of tone has been coequal with that of all other sections where pianos are made.

All that is necessary to prove this is to take a piano five to 10 years old, in good condition, well kept, and compare it with a piano turned out of the factory in recent times. Compare any of the better class of Boston or New York or Baltimore pianos and you will find such a vast improvement in tone quality that, if you are interested in the question, you will be overwhelmed.

How has this been done? Every piano manufacturer with ambition and a desire to perpetuate his plant has been developing his scales. Weak spots have been strengthened; better felt and heavier hammers have been put into the instruments—something Alfred Dolge can testify to, something the taper sticks in his factory will show; better and more costly material has been put into the instruments and more time and care have been applied to their production.

In any well regulated piano factory visited periodically during the past 10 years all this could have been noticed, and we have observed it in most of the factories during that period of time.

The whole tendency has been an upward one, as Mr. Steinway—one of the greatest living authorities on that subject—has rightly and publicly stated. All of us who are in touch with the piano manufacturing business can testify to this state of affairs, and it gives a most hopeful and cheerful aspect to the future greatness of this constantly growing industry.

—The music store of Alexander Levy at New Milford, Conn., was recently burglarized by young boys, who stole violins, banjos, &c.

—Henry Diefenbach, a piano tuner, pleaded guilty in Part II. of the Court of General Sessions last Monday to attempting suicide in Central Park September 30. He said that at the time he was unconscious, as he had been suffering from a fever contracted in Florida. He is fifty-nine years old and had been a captain in the 11th Pennsylvania Regiment in the late war. He had been separated from his wife, who lived in Erie, Pa., but since his recent trouble they had made up and he was anxious to get back to her. Judge Marine told him that he could go to her and suspended sentence.

THE A. B. CHASE PIANOS.

A Surprise.

At the urgent and repeated requests of Mr. Calvin Whitney, president of the A. B. Chase Piano Company, we recently visited their factory at Norwalk, Ohio, and carefully went through every department, from the lumber drying and curing to the last finishing of the case and action, and were greatly surprised that so thorough and complete an establishment should exist in our very midst. We were so entirely satisfied with our investigation that we at once arranged to represent them in this section and placed an order for a full assortment.

During our long experience in the piano business we have visited many of the large Eastern manufacturers, and we do not hesitate to say we know of none better arranged and equipped for doing the best of work than that of the A. B. Chase Piano Company. Their pianos will bear comparison with any of the finest Eastern manufacturers for style and finish of case, as well as tone and action. They have large and prosperous agencies in Boston, Philadelphia, Washington, Chicago and all the large business centres of the East and West, and testimonials without number from musicians of note in all parts of the country. We ask our Cleveland musicians to call and examine these really superior instruments and satisfy themselves that we claim nothing for them which the most critical examination will not substantiate. We have them in rosewood, walnut, oak, mahogany, and other woods.

THE H. M. BRAINARD COMPANY, 211-215 Euclid avenue, corner of Erie street, Cleveland.

THE above notice speaks for itself and again discloses the value of the judgment of THE MUSICAL COURIER in its estimate of pianos.

Years ago this paper advocated the claims of the A. B. Chase Company and insisted upon it that the company was too modest in its presentation of the merits of the A. B. Chase piano. We insisted that this piano would in time attain one of the highest places in the ranks of the American piano.

The history of the past few years indorses us. The character of the firms that has taken hold of the A. B. Chase piano is ample evidence that its merits have been and are now fully appreciated. The latest instance, with the H. M. Brainard Company, simply augments all former cases.

We take the liberty to congratulate that company on its step and believe it is one of the wisest moves ever made by it.

A Receiver Wanted.

BENJAMIN NIELDS, in behalf of Austin W. Goodell, of Philadelphia, has asked for the appointment of one or more receivers for the Theodore C. Knauff Organ Company, of Newark, Del. The concern had a large factory erected for their use by capitalists at Newark, Del. It is a handsome factory building near the tracks of the Baltimore and Ohio Railroad, and the New York representative has constantly maintained that the company had sufficient orders ahead to keep them busy for a year. He also claimed a large capital, and this news is somewhat of a surprise.

Later.—The Theodore C. Knauff Organ Company, of Newark, is meeting with financial trouble, which it is sincerely hoped it will be able to surmount. Austin W. Goodell, of Philadelphia, is a stockholder in the company and desires to have receiver appointed, and Benjamin Nields, Esq., Mr. Goodell's attorney, yesterday filed a bill in equity in the United States district court, asking that the concern be placed in the hands of a receiver, the applicant alleging that the company is insolvent.

It has been known for some time past that Sheriff Simmons had several judgments in his hands against the company, but some of them were paid off and promises made to pay off others.

The company was incorporated and established in Newark some two years ago. The capital stock was placed at \$250,000 in 5,000 shares at \$50 each. It is thought that about 3,500 shares had been subscribed for and was paid in. The citizens of Newark subscribed for about \$25,000 worth of stock, and Mr. Goodell himself has 100 shares. It is said that the company has been doing a good business and in addition to manufacturing organs has been supplying the town of Newark with electric light. The time for the argument of the motion for a receiver has not yet been fixed.

Pitch in London.

LONDON, November 14, 1891.

THE London musical world is now occupied with the consideration of a subject that has often before been brought to its notice. The report of the decision of New York piano manufacturers to adopt the normal diapason has reopened discussion of the much debated question of musical pitch. Some of the English piano manufacturers consider that by like action they will injure their

trade with America, to the advantage of Continental manufacturers using French pitch, but the leading piano makers of Great Britain are apparently indifferent on the subject. An attempt was made here 20 years ago to adopt the normal pitch. That attempt failed, because the Government declined to bear the expense—estimated at £250,000—of purchasing new wind instruments for the military bands which used the high pitch.

Among London orchestra conductors there seems to be a general preference for high pitch, giving as it does greater brilliancy to orchestral music; but except in a few instances their expressions of opinion on the subject indicate that they would really welcome the adoption of the lower pitch for the sake of obtaining thereby the noticeably pure intonation which distinguishes the singing of so many foreign vocalists. A canvass which has been made of the opinions of the leading musical artists now in London on the question of pitch shows that a large majority of them are in favor of the use of the lower pitch, while practical unanimity is evinced by them in favor of the general adoption of some definite standard of pitch instead of the various standards now used.—"Herald."

Fischer-Ditson.

THE Fischer piano, which until recently was handled in Boston by Messrs. C. C. Harvey & Co., is now to be found in the piano department of the Oliver Ditson Company, the transfer having taken place about a week ago. In connection with this change we are permitted to publish the following communication:

BOSTON, November 16, 1891.

Messrs. J. & C. Fischer, 110 Fifth Avenue, New York:

GENTLEMEN—We are very much gratified to learn that you have decided to let us have the agency of your piano. This agency coming back to the old house that represented and advertised the Fischer piano for so many years is a source of great satisfaction, and, with our present elegant facilities for handling pianos, cannot fail to redound to the credit and profit of both parties.

Upon our opening with the fine stock of your instruments we contemplate selecting we expect to feel a decided impetus to our already prosperous piano business, and feel sure that you will do all in your power to co-operate with us to make the "Fischer" piano a household word in Eastern Massachusetts. We remain

Very truly yours, OLIVER DITSON COMPANY,

By John C. Haynes, President.

The first order was for 50 Fischer pianos, which have already been shipped, and one of the first sales after the arrival of the instruments was a Fischer grand piano.

The Only Place on Union Square.

GRADUALLY the extraordinary merits of George Gemunder, Jr., as a violin builder and repairer and his sterling honesty are becoming recognized by the violinists, 'cellists, professional and amateur, all over the country. The latest encomium received by him is from no less a person than Ovide Musin, who writes:

[Copy.]

SCRANTON, PA., November 9, 1891.

My Dear Gemunder:

My Gagliano received, and I am glad to tell you that you have repaired it in a masterly manner; in fact, it sounds now better than ever.

Many thanks, and believe me your friend, OVIDE MUSIN.
MR. GEO. GEMUNDER, JR., 27 Union square, New York.

In the neighborhood of Union square, George Gemunder, Jr.'s, establishment is the only place that is recommended by THE MUSICAL COURIER for the purchase and repair of fine violins, 'cellos, &c., and we desire to impress the musical public with the importance of remembering that the number of his place of business is 27-27 Union square.

The New Tuning Fork.

AMONG a number of letters received from dealers on the subject of the new tuning fork the following, the most concise, is republished:

WASHINGTON, D. C., November 12, 1891.

Editor Musical Courier:

Please inform me where I can obtain a 435 A and a proportioned tuning fork as adopted by the Piano Manufacturers' Association of New York, and oblige.

Yours truly, A. E. WILD,

Of G. L. Wild & Brother.

Judging from the sentiment expressed by the members of the committee on pitch the forks will be placed in the hands of the supply houses to be disposed of by them. Many manufacturers have ordered forks for their own use and their dealers' uses, but the great bulk of the forks must be distributed through regular commercial channels and cannot be handled by the committee.

As no forks have arrived except the specimen forks, we suggest to our correspondents on this subject to follow the matter in these columns and they will be kept posted and learn at the proper time where the forks can be obtained.

The Newcombe Piano Company's branch at Ottawa, Canada, has removed to 141 Spark street, to premises fitted up in first-class style.

Woodward & Brown.

Some Recent Testimonials.

A. C. Chandler, Brockton, Mass., May, 1891.—The Woodward & Brown piano has arrived. We examined it and find it A 1. We like it very much and hope to find a large sale for them.

A. C. Cline, St. Cloud, Minn., November, 1890.—The Woodward & Brown piano received, and is the finest I have got from any factory this year. Will order another very soon.

Horace Branch, 208 State street, Chicago, Ill., December, 1890.—The piano is an excellent one and I shall want more of them soon.

James Steele, Nashua, N. H., July, 1890.—The Woodward & Brown piano is all right. Like it very much. Have shown it to a lot of my people, and all agree that it is very fine.

Ruth Lodge No. 9, I. O. O. F., Auburn, Me., December, 1890.—It is the general opinion of the members of this lodge that the Woodward & Brown piano bought of you is one of the best now manufactured. It has given universal satisfaction. (Signed) Mrs. F. E. Crave, Mrs. A. W. Fowles, Geo. S. Duston, committee.

N. D. Coon, Eau Claire, Wis., November, 1890.—I have received and tested the Woodward & Brown piano carefully and find it a beautiful instrument in tone and finish.

H. A. Lyon, St. Albans, Vt., August, 1890.—The Woodward & Brown piano lately received is a beautiful instrument in every respect in tone and finish. Everyone who saw and heard it admired and praised it.

P. M. Peterson, Escanaba, Mich., October, 1890.—We are highly pleased with the Woodward & Brown piano, and you will hear from us again soon.

W. Woods & Son, Youngstown, Ohio, August, 1890.—The Woodward & Brown piano is a gem. You may ship another just like it as soon as convenient.

J. A. Hervey, Jefferson, Ohio, September, 1890.—Our fair is over, and the Woodward & Brown piano was much admired by all.

Thomas Fielding, Newburgh, N. Y., April, 1890.—I have received Woodward & Brown piano No. 17,859. The other one you sent was very fine. The parties who have it are quite a musical family and are more than pleased with it.

S. Azro Dow, Haverhill, Mass., April, 1890.—The Woodward & Brown is very nice and satisfactory; tone and voicing excellent. I regard it as a good, honest piano.

James Langford, Fall River, Mass., January 22, 1890.—It affords me great pleasure to heartily recommend the Woodward & Brown pianos to all dealers as an instrument that sells readily, and that invariably gives complete and entire satisfaction. The tone, touch and action are all that can be desired, and wherever sold is sure to secure orders for others. In fact, I am much pleased with the goods and expect to sell many more of them.

H. A. Harris, Rochester, Minn., September, 1890.—We had two Woodward & Brown pianos over to our fair last week, and I want to tell you that they took everything by storm. People who were strong champions of one or two other well-known makes were captivated. Personally I never saw a piano that I liked so well as the Woodward & Brown. I feel that they will back me up in all I can say. There must be something in a piano when people at a fair will stop and listen and express their pleasure and ask questions. I would like nothing better than to represent that piano in some large city or town, for I believe that the instrument is destined to stand first in the line of standard makes. To say that I am pleased with the piano is a very mild way of expressing my feelings.

J. W. Allen, Neponset, Mass., February, 1890.—I feel that it is justly due to you to let you know what some of Boston's best talent think of the magnificent Woodward & Brown piano I bought of you. The leader of one of our finest orchestras assures us that he has never heard a superior piano, and considers the scale a masterpiece of the piano maker's art. The tone is pure and unusual singing quality, never changing under the powerful as well as the most delicate touch; and on all the important points it is pre-eminently grand.

James H. Conley, Lonsdale, R. I., January, 1890.—The Woodward & Brown pianos I have had from you come up in every respect and indeed surpass all you claim for them. They are exceptionally fine in tone, remarkable in power and unsurpassed in design and workmanship. I have sold nothing with greater satisfaction to myself or my customers. Hope to favor you with frequent orders.

Blake & Maxson, Westerly, R. I., January 20, 1890.—It is a pleasure for me to state after many years' active work in the music business that the Woodward & Brown piano I bought of you has more than filled my expectations. They are beautiful in tone, remarkable in power and elegant in design, as well as durable in every respect.

E. A. Collins, Albion, Pa., August 23.—The Woodward & Brown piano, Style 6, received in good order, and I find it an excellent instrument in every respect. You may expect further orders soon.

These are samples taken at random from the new catalogue of the Woodward & Brown Piano Company of Boston, Mass., a concern established there in 1843, almost 50 years ago, and identified with the piano business in the Hub as one of the conservative concerns that has sought to make rather a few pianos of excellent quality than a large number of indifferent value. Every old piano man knows the name; all who know it associate it with sterling merit.

The book from which the above extracts are made is a well printed catalogue of 24 pages, not burdened with superfluous matter, but beginning with a modest introduction and coming right to business in the display of six styles of uprights and two styles of grands. Some of them are shown in fancy woods, and while plain black and white print cannot give an adequate idea of the beauties of the various veneers, the general outline of the case can be plainly understood and the attractive features of the designs will recommend them to all who are in search of beauty of exterior.

Since the reorganization of the company under the management of Mr. Geo. T. McLaughlin, well known as the former manager of the New England Organ Company, new life has been infused in it and its trade is growing constantly.

MR. JOHN JACOB DECKER, head of the house of Decker Brothers, returned from Europe on Sunday, on the Normannia, in the best state of health, and prepared to apply himself with his usual energy and spirit to the industrial department of his business.

PROBABLY nothing could better indicate the character of Napoleon J. Haines than a little conversation that he had with Messrs. Gale & Co. over 50 years ago. It was when he determined to start in business for himself and so informed his former employers. They at once asked him :

"Are you going to have a factory near us?" to which young Haines promptly answered, "Yes, as near as I can get it."

"Do you intend to try to get any of our customers?" "Yes, as many as I possibly can, fairly and honestly."

That was the style of the man then and it is his style to-day—right in the middle of the fight and gaining every point that he can, fairly and honestly. The name of Gale & Co. is but a memory; the name of Napoleon J. Haines is known throughout the whole trade.

Uniformity of Pitch.

BY ARCHIMEDE MONTANELLI.

SQUABBLING about a trifle." In such words Mr. Perone defines the question respecting the selection of the normal tone $La_1 = 864$ or 870 s. v. Gently, my good sir. This is a question of such high artistic and scientific importance that it cannot be treated jestingly or resolved without sound arguments.

Having followed carefully, and with interest, the progress that has been made in the world of art as to the uniform adoption of the scientific diapason $La_1 = 864$ s. v., advocated by me in the Musical Congress of Milan in 1881, I am now compelled to resume my pen and answer Mr. Perone. He, I regret to say, has unwittingly made himself the defender of many persons who are ignorant of the advantages of a uniform diapason, universally adopted, as a basis of the laws of science.

Mr. Perone thus begins: "864 or 870?—Musicians, physicists, physiologists, psychologists, individually and in congress assembled, fall by the ears, with a perseverance worthy of a better cause, as to whether it is better to adopt a La of 864, or one of 870 vibrations; and although the question is decided, for better or worse, they still keep up their quarrel."

It is clear from this that many have taken part in these discussions; and this signifies that the question is worthy of the attention and study of all who love to see things done well and not left to chance. Very powerful arguments and reasons were laid before the congresses and printed in books and pamphlets; and many theories, either those of their defenders or of someone else, were produced and reproduced, which, fortunately, agreed in the essential principles from which were deduced the $Do_8 = 512$ and the $La = 864$ s. v. This could not be otherwise, as truth is one.

Investigations as to the determination of the relations of intervals in the scale date from the time of Greek civilization, and can be seen in Padre Martini's "History of Music." Is it credible, or is it even conceivable, that Pythagoras, Anbytas, Aristoxenes, Eratosthenes, Ptolemy, and among moderns Renaud, Fétis, Liagre, Tilly, Duratte, Collonges, Wronski, Ritter, Cavaille-Coll, Van Poucke, Meerens have wasted their time in laying a physical basis for a whole musical system? No, certainly. Their studies have saved us immense labor by facilitating the way to a better understanding of the phenomena, which, demonstrated physically and materially, have rendered to art countless services. For art is subordinate to all the laws of nature that science reveals.

To-day we find so many things perfected—as, for example, the flute, violin, harp, organ, piano—that we cannot assume it is all accident. To what do they owe their perfection? Is it to practical or mechanical skill, as so many so-called musicians say? By no means. This perfection is due to the gradual application of countless little discoveries, backed by figures, and always by figures. The practical man would merely have wasted uselessly cords of lumber. It is, indeed, to the lamentable increase in the numbers of practical men—to often mere bunglers—that we owe the ruin of many classical instruments and the raising of the pitch by a false taste in art. And as the voice and instruments are of no small importance to the true artist, it is worth while not to neglect the slightest means which conduct to a good result.

The diapason $La_1 = 864$ s. v. is scientific, whatever Mr. Perone may say. I need not demonstrate that fact here, as I have written too much on it already, but I refer Mr. Perone

and his practical friends to the work of Charles Meerens, "Le Diapason" (Paris, Schott), and content myself with reproducing from it what the illustrious Prof. Pietro Blaserna writes in his report, published in the number of January, 1886, of the "Nuova Artiologia": "In place of a conventional pitch we should have one on a more natural base, just as a merely conventional measure of length is inferior to the metre, which is the ten-millionth part of quadrant of the meridian passing through Paris."

"In physical studies the various Do's which are adopted have, on account of its simplicity, this natural base, and by the adoption of the $La_1 = 432$ (double or complete vibrations) practical music would be placed in accord with the practice of science, an important advantage when account is taken of the continuous and incessant relations of music and acoustics. There is no doubt that when the question of pitch has been considered without prejudice (*sic!*) as in 1859, when the French commission studied it, these considerations will be sufficient to gain for the pitch of 432 vibrations the preference over that of 435. In fact the two pitches are, musically speaking as it were, identical; but the former possesses a scientific quality which the latter lacks, and there can be no possible reason for not giving it the preference."

This opinion, so frankly given, of the illustrious scientist who, in the Vienna conference of 1885, voted in favor of the French diapason solely in order that uniformity of diapason should become an accomplished fact, is sufficient to dispense with further arguments. It is no wonder then that physicists, psychologists and maestri of world wide fame—Verdi, Pedrotti, Bazzini, Lauro Rossi, Faccio, Boito, Gomes and others—quite removed from diplomatic pressure, prefer to adopt in Italy the diapason 864, which unites so well the science and the practice of the art rather than that of 870, which is scientifically wrong.

To calm the perturbed spirits of the practical men I can assert that these normal regulators were tested at Milan, and that no one could detect the difference of these six vibrations, and not even experiments with the siren could demonstrate it perfectly. But we have, on the other hand, the graphic apparatus of Duhamel, and the optical apparatus of Lassajous, which our practical friends know nothing about, and will know nothing about, as they pride themselves on having perfected the ear and profess to be able by ear to ascertain that the diapason of 870 vibrations is best suited to the exigencies of art. Now right here, when anybody talks to me in an absolute tone about taste, experience, practical knowledge or the ear, I do not believe a bit of it. Here are my reasons:

Our senses, beyond doubt, have been brought to a state of high perfection by the process of evolution, but we are prone by a persistent waywardness of nature to subject our poor senses to horrible tortures, to which we become gradually accustomed, and which we end in accepting as good. Orchestras out of tune, nasal or strident voices, weird compositions without order of time, buildings without order of space, paintings without order of line or logical distribution of color, and so on. This is what custom leads to. It is well to repeat here that art is subordinate to all the laws of science, and, therefore, that to depart from its dictates is equivalent to renouncing the development and progress of art.

The question being laid down in these terms, I may be permitted to put and answer some questions in turn.

Why not believe that everything that moves or exists on the face of the earth is harmonic, arranged, as it were, as part of the planetary system? Why should not the $La_1 = 864$ s. v. have close relations with the mechanism of the human voice? On this point I said, in 1883, replying to Professor Brinboni: From experiments instituted by Collonges, respecting vibrations in the living subject, it results that the normal number of them in the case of a man in good health is 72 per second for the lowest Re, which

will correspond with the $Do_8 = 512$ s. v., clearly showing that the diapason ought to be fixed at 864 s. v. for the middle La of the soprano. I have not read anything regarding these experiments, and do not know their real aim; I merely wished, by the aid of my few brains, to find a satisfactory explanation of the question. My opinion then is: "The various muscular groups of those parts which preside over the formation, intensity or sustainment of the voice offer a resistance in their construction which is in perfect relation to the diapason of the La of 864 s. v. which regulates all its extension."

However bold these reflections of mine may seem, I shall adhere to them until more competent scientists than I prove their insufficiency. I shall hold as scientific the $La_1 = 864$ s. v., because it is co-ordinated with our musical as well as our physical systems.

It now remains to answer one other point and then I leave my courteous readers with the hope that I have not been too tedious.

Mr. Perone asserts: "The absolute number of vibrations has nothing to do with the measure of time; the relation in height between sound and sound is the only thing important for the human ear and for the musician." If he combats the scientific diapason $La_1 = 864$ s. v. in this manner we shall soon be friends. I thank him for having brought to my

notice one reason more for describing this diapason as scientific, which can be proved true, both in order of time and in the relations of sound to sound. Nevertheless, Mr. Perone will not be able with all this to grant me that art does not accept it, but on the contrary prefers the abnormality of the French and German diapason 870 s. v., which is final neither in natural phenomena, nor in the siren, nor in the singer's larynx.

Art accepts the good whencesoever it comes; it prefers the true which nature presents rudely and science explains. Now, is the diapason 870 true? Does it exist in nature? Let us seek for a foundation. Does a string stretched over a tonometer give out fractional vibrations? Can it vibrate one-third, one-fifth or one-seventh of a vibration? No; it vibrates as a whole, and gives one vibration for the fundamental or tonic, two for the octave, four for the fifteenth, and so on to the third period; that is, to the ninth power, 512 s. v. for the Do , a note adopted as the base of our musical system. This character of divisibility, indisputably demanded by the theory of vibrations, is not possessed by the diapason 870, for it would be necessary to take as the base a third, fifth, seventh or some other infinitesimal fraction of vibration—a thing inadmissible. I rejoice to lay before the eyes of my readers this abnormality from the work of V. C. Mahillon, "Éléments d'Acoustique Musicale et Instrumentale :"

Octave, 32 feet	$Do_8 = 32$	$La_1 = 54.3$ s. v.
" 16 "	$Do_1 = 64$	$La_1 = 108.7$ s. v.
" 8 "	$Do_1 = 128$	$La_1 = 217.5$ s. v.
" 4 "	$Do_2 = 256$	$La_2 = 435$ s. v.
" 2 "	$Do_3 = 512$	$La_3 = 870$ s. v.
" 1 "	$Do_4 = 1024$	$La_4 = 1740$ s. v.

This is the artistic diapason, a work which the practical men, ignorant manufacturers and players would impose on the whole world! *

To the results of empiricism, to this monstrosity, to this so-called normal pitch, I wish to oppose the numerical relations which are the base of the true scientific diapason, which Italy is proud of having proposed and discussed in the Artistic Congress of 1881, which the Government adopted in 1883 for the military bands and state institutions, and which the congress at Malines in 1884, and that at Antwerp in 1885, unanimously approved.

$Do_2 = 32$	$La_1 = 54$ s. v.
$Do_1 = 64$	$La_1 = 108$ s. v.
$Do_1 = 128$	$La_1 = 216$ s. v.
$Do_2 = 256$	$La_2 = 432$ s. v.
$Do_3 = 512$	$La_3 = 864$ s. v.
$Do_4 = 1024$	$La_4 = 1728$ s. v.

Hurrah! "Let nature," as Perone says, "govern us (if we do not like it, she will do so all the same) and art triumphs." Art, yes! Art which draws from nature her noblest emanations, art backed by science, which is the truth that makes her by immutable laws great and glorious as the sun which irradiates her.—[From the "Gazetta Musicale," September 20, 1891. Translated by THE MUSICAL COURIER.]

Buck Assigns.

ONE of the very worst specimens of a certain class of disgraceful piano men is a fellow named Frank Buck, who was in the piano and organ business at Hannibal, Mo., and who chummed with a certain Chicago trade editor whenever he dropped into that city on his periodical visits. The result was that he was considerably puffed in that publication, and his credit unduly raised.

The following from the Hannibal "Courier" tells a different tale and is worthy of reproduction:

Frank Buck, proprietor of the Temple of Music, has made an assignment for the benefit of his creditors. Mr. Buck was indebted to the W. W. Kimball Company, of Chicago, to a very large amount, and their general agent for this State, W. H. Cotter, was here the greater part of last week endeavoring to get a settlement with him. The matter was finally settled late Saturday afternoon by Mr. Buck turning over to the Kimball Company all of his stock. The store is now in charge of Mr. E. W. F. Ahlers, to whom the goods have been consigned.

Mr. Buck left the city yesterday, leaving a number of creditors to mourn his departure. He reduced his stock of goods to one piano and about half dozen organs, consequently the storeroom—the "Temple of Music"—looks quite empty. Mr. Buck has been falling behind for several months, and the assignment was not a surprise to anyone who knew anything of his business.

No, it was no surprise except in so far as it showed the ability of a fellow like Buck to secure credit.

If the Hannibal papers desire to get a further insight into Buck's methods they should send reporters to Rock Island and interview Mr. D. Roy Bowlby, the piano and organ dealer of that city; he has an interesting story to tell.

If they have enterprise they'll get that story.

—To-night the grand annual ball of the employés of the Webster Piano Company takes place at Horatio Hall. The officers for the occasion are: C. H. Henning, standard bearer; Tony Lambrecht, president; Juan Alazamora, vice-president; Leo Walters, recording secretary; Peter Colonel, financial secretary; Al. Zimmerman, treasurer; John Eckert, sergeant at arms.

—Every dealer who believes in progress and development of the piano trade should pay a visit to the Pease Piano Company, West Forty-third street, between Eighth and Ninth avenues, and see the new style of upright made by this company. It is unquestionably one of the handsomest cases ever put on the market and can sell on its looks. It is the best piece of case work ever put out by the Pease Company.

* See Meerens' "Le Diapason en Amerique," in the Brussels journal "La Fédération Artistique," September 6 and 18, 1891.

The Trade.

—C. G. Green & Son, music dealers, Ware, Mass., have gone out of business.

—Franz Schwarzer, zither manufacturer, Washington, Mo., is erecting a factory, 75x25 feet.

—The piano business of J. E. Vernon at Salina, Kan., has been removed to larger quarters.

—C. A. Ahlstrom, the Jamestown piano manufacturer, who has been ill, is now convalescent.

—The Needham Organ and Piano Company announce that their first pianos will be ready before Christmas.

—The Barckhoff Pipe Organ Factory, Salem, Ohio, has reduced its work hours and now closes at 4 in the afternoon.

—Smith & Nixon, of Cincinnati, have opened a branch house at Bowling Green, Ky., with T. W. Carpenter as manager.

—Mr. Frank Butler, manager of the Sanders & Stayman branch at Washington, D. C., is no longer connected with the house.

—We regret to announce the death of Mrs. Hinners, wife of Mr. Hinners, of Hinners & Albertsen, organ manufacturers, Pekin, Ill.

—Putnam & Freeman, piano, organ and music dealers at Ballston Spa, N. Y., have taken a large store in the Gleason Building in that town.

—C. C. Guilford, a piano salesman, well known in Boston, is now employed at the New York branch of the New England Piano Company.

—William Worcester Lyman, one of the leading citizens of Meriden, who died last Sunday, was a director in the Wilcox & White Organ Company.

—E. S. Dorsett, a salesman with one of the Kansas City piano houses, has recently been figuring in the newspapers on account of domestic trouble.

—A. Signor, of Oswego, N. Y., an active piano and organ dealer, has been removed to larger warerooms. Mr. Signor has a daughter who is an excellent singer.

—Lewis & Buehl, of Sycamore, Ill., have recently refitted and enlarged their warerooms. They sell Emerson pianos and Clough & Warren organs and do a fine trade.

—The pitch recently adopted by the piano makers is slightly lower than the one formerly in use. This will make it all the more likely to stick.—Philadelphia "Ledger."

—The wedding of Mr. Edward Steinert, of the Providence branch of the M. Steinert & Sons Company, to Miss Nellie Louis, of Boston, is set for Tuesday, December 1.

—Mesars. Cornell & Co. last week shipped a piano to Dublin, Ireland, the order coming to them directly as the result of a special advertisement in THE MUSICAL COURIER.

—Mesars. Leine & Co. have sent out their newest catalogue; printed on heavy calendered paper and containing cuts of four styles of uprights and two illustrations of scale patterns.

—Mr. Peter Kellmer, of Hazleton, Pa., will spend the winter at Bronson, Levy County, Fla., for the benefit of his health. His son and son-in-law will continue to manufacture the Kellmer pianos and organs at Hazleton.

—The list of the English commissioners for the Chicago exhibition of 1893 is published in the "London Gazette." As the Government has not considered it necessary to place any musician on the list our manufacturers of musical instruments who may desire to exhibit will do well to

make a little inquiry as to conditions and prospects before sending their goods to America.—London "Musical News."

—Birch & Dunbar, the Westboro piano makers, are to locate in a new factory to be erected for them at Barre Plains, Mass.

—Easterbrook & Cook, of Corning, N. Y., who were reported last week to be in trouble, have since failed. They had a big display at the Mansfield Fair.

—Mr. J. H. Alpuente, formerly the publisher of the Chickering Hall (N. Y.) program, has accepted a position as special agent of the Mutual Life Insurance Company.

—In the yards of John Copcutt & Co., 432 Washington street, there is an exhibition of some beautiful specimens of walnut veneers worthy of attention of the piano trade.

—Rob. Busch, of Stuttgart, has invented yet another writing machine, which can be applied to any piano easily, and it is said will transcribe exactly what is played upon the instrument.

—The Stowers Furniture Company, of Vicksburg, Miss., who do an extensive piano and organ business, have taken adjoining premises, making their wareroom the largest in the State.

—An upright piano in a Harlem flat may be a moral sort of instrument in its way, but when imposed upon too often it is apt to breed profanity among the tenants.—New York "News."

—Henry A. Ditson, nephew of the late Oliver Ditson and member of the Boston sporting goods firm of Wright & Ditson, died in that city on Sunday night of heart disease. His death was sudden and unexpected.

—Western parties are endeavoring to make arrangements to erect an organ factory in Portsmouth, Va. The Portsmouth Land Improvement Company can give information. A large proportion of the money has already been subscribed.

—Mr. James Donnelly, the able correspondent and bookkeeper of the Schubert Piano Company, has been making a short trip through New York and Pennsylvania, where previous journeys have made him so many friends among the trade there.

—Kraukauer Brothers are working overtime. Considering the present condition of trade, and remembering their capacity in the big Harlem factory, that single statement is enough to establish the fact that their product ranks among the most popular of the present time.

—C. C. Vannice, a smooth music salesman, who has been working for J. W. Scott, was arrested to-day on a charge of forgery committed at Louisville, Ky. He will be held awaiting the arrival of officers. He hails from Omaha, and has worked for many music houses.—Bloomington (Ill.) "Bulletin."

—The automaton piano (warerooms, 1193 Broadway) is being successfully used every evening by Henry J. Dixey in the comedy of "The Man with a Hundred Heads" at Herrmann's Theatre. Orders for attachments of the automaton patent to pianos of various makes are constantly coming in to the company.

—Messrs. Pollock & Co., whose progress has been noted from time to time in these columns, have opened a new retail store on Thirty-fifth street, between Eighth and Ninth avenues. Their wholesale trade is excellent; so good in fact that they are now working overtime, and expect so to do until next year.

WANTED—Two first-class organ salesmen; wages paid no object if they are honest and wide awake; references must be given and will be given in return; steady position to this kind of men. Apply at once. J. A. Thayer & Co., successors to Bodman & Thayer, Attleboro, Mass.

Items from "Music and Drama."

I've been in Chicago, and the train that took me West didn't run on the same track that the train that comes East ran on. I was double track, side by side. Chicago trade is good. Lots of splendid piano men there, but none of them took any interest in the uniform question of pitch which the Piano Manufacturers' Association of the Vicinity of New York will adopt. (See page 9 "Music and Drama," November 14, top of first column.)

Chicago is booming the world's fair, and the splendid members of the splendid piano trade are all looking about for space, which they expect to get very soon, if not sooner. This space is to be occupied by their pianos, organs and other instruments on which music is made, and then they will have large signs with their names on and the names of their musical instruments. It looks to me as if these signs are intended for advertising.

Chicago piano manufacturers who make their own pianos are selling them very rapidly and will continue in the business until most of them retire. All these Chicago pianos that are not sold in the city are sold outside by dealers who do not reside in Chicago. They are boxed and shipped to them in wooden packing boxes that look very much like those used by Eastern piano manufacturers. In fact, if you are not an expert, you can hardly tell the difference.

On the way East I read a book, a kind of a red bound volume telling you where all the hotels are located, because there was no piano man on the train to talk with.

I never saw trade out West as active as it now is, and most dealers who have a large stock will reduce it very much if they sell their pianos and organs. Somehow or other, in this trade you cannot keep a large stock of pianos and organs in your warerooms if you sell the instruments, unless you order at once and receive the goods. Most dealers know this, and they order by telegraph for mail, or they come East or go to Chicago and buy personally. It is one of the queer things in the trade, but it is so.

During my absence I was not here, and many things happened in the trade here which I will never find out, as the same as happens frequently when I am here. But a trade journalist is not expected to know everything, and even if he does nobody will believe it, so he might as well not know anything and be happy.

I was frequently congratulated in Chicago for bringing out a paper with so little reading matter in it, and most of what I published did not hurt anybody. That is my policy. I never wish to say anything against anybody, and so I publish as little as possible and run no risk. I find that the trade takes very well to this idea, and it brings me several new subscribers during the year.

CLAMBAKE HARRY.

HERRBURGER-SCHWANDER & SON,

(Established 50 Years,

PARIS AND NEW YORK,

MANUFACTURERS OF THE WORLD RENOWNED

SCHWANDER PIANOFORTE ACTIONS.

The Only Genuine French and Most Perfect Pianoforte Actions of the Present Time, combining

EXTRAORDINARY DURABILITY, GREAT REPEATING POWER,
PERFECTION IN ALL DETAILS,
ELEGANCE OF FINISH, WITH A BEAUTIFUL APPEARANCE.

In fact, these Actions represent the MOST PERFECT production of workmanship attainable by the employment of GENIUS, with the HIGHEST STANDARD of SKILLED LABOR and the use of the CHOICEST MATERIALS.

WILLIAM TONK & BRO.,

MANAGERS FOR THE UNITED STATES AND CANADA,

26 WARREN STREET, NEW YORK.

An Old Piano Man.

A n article appeared in the "News" several weeks ago giving some very sound and practical advice on the care of the piano. If people would follow it there would not be so many rattletraps and tympanionans to torture the nerves and fill the lunatic asylums.

I noticed, however, that in one particular the writer, from my point of view at least, as an old piano manufacturer, was not quite correct. He says: "If the keys of the piano stick, or the action or pedal squeak, it is usually the result of dampness and may be taken as a sure indication that there is something wrong about the mechanism." It has been my experience that in most cases where the keys stick it is attributable to the extreme lightness of touch. Most makers have the touch so heavy that considerable force is necessary when the keys are struck in order to bring out the full volume of sound. In the case of a piano whose touch responds easily the converse of this is true. It stands to reason, however, that the action of the instrument moves more sluggishly in damp weather if the piano is not much used.

The writer is an old piano maker, if not the oldest piano manufacturer in the city of New York, and therefore considers that he has a right to an opinion on all matters connected with the piano. He knows a thing or two about all the prominent firms and factories engaged in the business from the year 1828, when Adam Geib first started his factory in Greenwich village. Telling the story in his own words, our old friend, Mr. Thorne, says: I was the youngest apprentice to Abram S. Egerton, who was at that time a cabinet maker in Broad street. John B. Dunham, who was also one of the pioneers in the business, served his apprenticeship with Johnson, the cabinet maker in Catharine street, about the same time. In 1828 he also worked for Egerton. During the year, however, he left and went to work for Adam Geib, making piano cases. Later on Dunham was employed by Robert and William Nunn as foreman in their new shop, which was situated on Twenty-third street. On Twenty-fourth street this enterprising firm built five wooden houses for the accommodation of their workmen's families. The houses are still standing adjoining the old factory and the large yard fronting on Third avenue, where quantities of lumber were kept piled up for use.

In or about the year 1834 John Osborn, who had been a successful piano manufacturer in Boston, came to New York and started a factory in Greenwich street, near Chambers. The warerooms for the sale of his instruments were situated on Broadway, opposite the Washington Hotel, the site of which is now occupied by the Stewart Building.

At this time Osborn enjoyed almost a monopoly of the piano trade. His instruments became immensely popular, and several medals were awarded him at different expositions where his pianos had been exhibited. His business increased to such an extent that he began building a large factory on the corner of Third avenue and Fourteenth street, but unfortunately he became seriously ill, and in the delirium of high fever he fell out of a window and was killed, poor fellow!

I should have remarked that during this time I was employed in the Osborn works, at fly finishing of pianos and cases. After the death of Mr. Osborn Messrs. Stoddard, Worcester and Dunham, all piano men, undertook to wind up the affairs of the firm, at the same time continuing to manufacture pianos in their own name. Finally, it all came under the control of John Dunham, and he carried on the business in Thirteenth street, near Third avenue for several years.

About the year 1840 there was a strike among the workmen in Robert Nunn's shop. A large number of the men left and, as they were skilled piano makers, started in business for themselves. Among them were Adam and Page Gale, Moran, Grow, Christopher and Jacob Day. These men formed a partnership, and commenced business on their own hook at the corner of Thirteenth street and Third avenue.

For six or seven years subsequent to this time, and in fact till 1849, when I left New York and went to California, I was employed in bellying cases, or, in other words, putting the sounding boards in the pianos. At that time, Mr. Graw, one of the firm, drew the first scale for an overstrung piano, and I bellied the case for that pioneer instrument, which marked an era in piano making, and was soon followed by more radical improvements.

This experiment proved a partial failure at first, from the fact that when the light bass covered strings were thrown over and the case strung the steel strings would not harmonize with the bass. So the improvement was not adopted at once. The idea had taken root, however, and later on a German by the name of Mathushek drew a scale overstringing 32 bass strings. More than that, he succeeded in the difficult work of harmonizing the whole scale, and adopted the iron frame, which accomplished a revolution in the science of piano making. According to the best authorities on the subject, the first full iron frame was introduced in a piano at a fair held in Philadelphia during the year 1839. It must have been a primitive affair, compared to the magnificent instruments of to-day.

About 1834 Richard Raven, whose name will be recognized

among the pioneer piano makers of New York, was pegging away at his instruments in Day's old lock maker's factory in Centre street. After a few years of successful business he built a factory in Worth street, near Grand street. Later on he became associated with his partner, Mr. Bacon, and the firm was thereafter known under the name and style of Bacon & Raven. It was in this factory that Henry and William Steinway worked and learned all that they ever knew of piano making previous to the time that they left the shop and started in for themselves. Their first venture was in an old rear wooden house, formerly a wood turner's shop, about 1853 or 1854. From there they moved to William Wake's shop, in Walker street, near Elm street, where they continued to manufacture pianos, and sell them from their warerooms, also located in Walker street, near Broadway, till their factory was built on Fifty-second and Fifty-third streets and Fourth avenue, and later on at Astoria, Long Island.

In the year 1867 a lady came to me in my warerooms at 467 Broome street, to look at pianos. She brought her daughter with her, and after a critical examination and trial of several instruments she concluded to buy one. The piano was carefully selected, a special feature being the handsomely carved legs and lyre, and my customer gave instructions to have it sent home. She found it necessary to go to the bank for the money to pay for the piano. Meanwhile I notified the carman to be ready to take it away on her return. He turned it upside down, of course un-

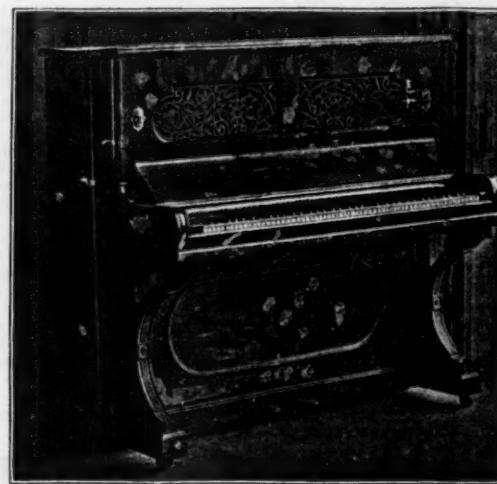
musician propped up with pillows in an easy chair, with his grief stricken wife and the limp figure of his heart broken child in the background. The great beads of coming dissolution stood out on his beautiful pale brow as he held death at bay, while he lifted his attenuated hand and beat the tempo which his "Last Requiem" was to carry down to the ages. The surroundings were those of most abject poverty. The cracked ceiling, the old wooden dresser—shall I ever forget it? But his friends—musicians—were gathered about the old harpsichord, chanting those divine strains as his god-like soul went out to seek more light.

As I turned away and wiped my eyes I thought if Mozart could only have had one of my beautiful pianos instead of that wretched old spinnet—but to pursue the thought further is agony.—Anna M., in "Evening News."

Mrs. Grimwood's Piano.

FEW pianos can boast of having been in action. We give an engraving of one that has been under fire and stood its ground nobly, never even attempting to retreat when defeat was inevitable. But then one would expect anything belonging to Mrs. Grimwood to behave courageously.

This piano is young but historic. On September 16, 1887, it left Messrs. Steinway's factory, and was shipped to Mrs. Grimwood's home in India. Till within a few months ago it led a peaceful existence, and was a fine looking instru-



MRS. GRIMWOOD'S PIANO.

An Ebonized Steinway Upright-Style E.

screwed the legs, and while they were lying on the floor the lady came in. "Are those the legs of the piano I bought?" she asked severely, looking over her glasses at the top, where the pin goes into the leg, and noticing that it was white maple. Upon my answering in the affirmative, she gave a snort and said she would not have a piano that did not have solid rosewood legs. I endeavored to explain that all piano legs were made of white wood and stained the color of rosewood, but I might as well have sung psalms to a dead horse, and so I lost my customer in consequence. You may be sure that this incident carried its lesson, and that after that all the leg tops of the Thorne pianos were stained, in order to avoid argument.

"All is not gold that glitters" is not more of an axiom in the jewelry trade than in the piano business. When I see a callow young salesman trying to come it over some unsophisticated customer with an "ebonized case," as if it were some rare wood almost too sacred to be mentioned, I wonder where that young man expects to go when he dies. The young rascal knows well enough that the "ebony finish" is nothing more than black paint varnished and rubbed down. The body is ordinary white wood, which is, by all odds, the best wood for the purpose. It is of solid grain and will stand far better than rosewood veneer. But "where ignorance is bliss 'tis folly to be wise," and so there is no use talking about it. Most people don't care to believe the truth when it conflicts with the vanity of preconceived ideas.

As for a good tuner, he is a *rara avis* indeed. At least that is my belief, after an experience of more than half a century in the piano business. The trouble is that a good, conscientious man is not paid enough and cannot afford to give the time necessary to complete his work thoroughly.

When you come to consider the great strides that have been taken in piano manufacturing in my time, it must be conceded that the improvements during the present century are little short of marvelous. I saw a great picture once. It was by the Hungarian artist who painted the famous "Christ Before Pilate," that created such a sensation about five years ago. His name is Munkaczy. The picture I speak of was entitled "The Last Hours of Mozart." Heavy! how that canvas impressed me. There was the dying

ment: to-day its case is terribly scarred from the wounds inflicted on it at Manipur. Its tone is uninjured, though it has not been tuned since 1887. Unfortunately Mrs. Grimwood was unable to bind up its wounds, as she so nobly did those of the wounded soldiers. Messrs. Steinway have, however, undertaken to do this, and it is now in their hands for repair. It is really surprising that the instrument should have so well survived the injuries it received from the infuriated natives. The engraving given herewith is from a photograph of the piano in its wounded state. It seems almost a pity that these scars should be removed, but perhaps their associations are too unmixedly painful to its owner.—M. C. in London "Magazine of Music."

Wilcox & White.

THE Freyer & Bradley Music Company, of Atlanta, Ga., received the following gold medals at the great Piedmont Exposition just closed.

Medal for the best reed organ, Wilcox & White.

Medal for the best display of organs, Wilcox & White.

Medal for the best self playing organ, Pneumatic Symphony, Wilcox & White.

These medals are but a just recognition of their magnificent instruments and beautiful exhibit.—Atlanta Ex.

Mrs. Holmes Recovers \$22,000.

BOSTON, November 16.

THE jury in the case of Mrs. Carrie A. Holmes against her father, H. W. Smith, rendered a verdict to-day in favor of the plaintiff for \$22,000. Mrs. Holmes brought the action to recover \$20,000 which she had put in the business of her father, the organ manufacturer. She said that this sum had been wrongfully converted by her father to his own use.

WANTED—By a first-class piano house, an experienced traveler for Western and Southern trade. Address "Reference," care of MUSICAL COURIER.

—George Caddick, of Allegheny, Pa., has patented a piano with pipes of a stop'd diapason character in connection with the sound board arranged in position to receive the vibrations of the strings and corresponding thereto in pitch. The invention has an interesting aspect and should be investigated by piano men.

SMALLER PERCENTAGE.

AS we are now past the middle of November and there is in reality little more than a month more for business in 1891 (from Christmas to New Years being usually a dull week), it is interesting and opportune to glance at the business of the year now ending. It is an incontrovertible fact that so far as at present unfolded the quantity of pianos sold falls far short of the expectations of even the most conservative elements of the trade. After the New York strike for shorter hours last fall, a disturbance which unquestionably affected local business to a considerable extent, there followed bright predictions of a brisk spring trade. This, as all know, was not fully realized, and the untoward dullness of the early months was supplemented by a period of depression during the summer months such as has not been experienced in many years.

With the perspiration streaming down their backs, people complained and struggled, and everyone told everyone else that in the fall all would be well again and that we should have a boom that would more than retrieve the misfortunes of the hot months. It looked for two weeks in early September as if these hopes would be realized. As spoken of at the time, the sudden spurt in both the retail and wholesale trade which then occurred was one of the most remarkable business incidents on record in its spontaneous commencement and in its equally abrupt and unexplainable ending. Since that time business—and by business is meant the entire piano business viewed as a whole—has not ranged above normal. There has been no increase sufficient to compensate for the spring quiet and the summer stagnation, and the total results when the year is summed up will not show an average increase in like proportion to that of 1890, taking the same factories as a basis of calculation.

Reference to the annual estimation of increase in THE MUSICAL COURIER of January 7, 1891, will show that the increase was then put at 7,000 pianos manufactured in 1890 over 1889, an advance of about 10½ per cent. It is not reasonable to suppose that there has been a like percentage of increase in 1891 looking along the whole line of factories. It may be that some of the newer concerns have gone far beyond this rate of increase, and there are some notable exceptions in old-established factories; but, taken all in all, there is every reason for a most conservative estimate this year, and THE MUSICAL COURIER in its compilation of statistics at the end of the year will endeavor to again come as near to the truth as possible, avoiding as usual the extravagant guesses that are so amusing in some of our contemporaries. What is sois so, and it is simply silly to inflate computations with the idea of flattering "the splendid men of the splendid piano trade."

THE HARP

AND ESPECIALLY

The Lyon & Healy Harp.

THE copious extracts from the beautiful book on the harp which were given in THE MUSICAL COURIER recently will have served to intrust the reader sufficiently to make the continuation that follows below very readable matter. After a short description of the screw regulator already spoken of, the catalogue continues:

Another of the many advantages which radiate, so to speak, in every direction from this "happy thought," the screw regulator, is the power it confers of tightening the hold of the forks on any string which when put on may prove to be too thin, or of giving it more freedom if it should be too thick, by a turn of the screw in the opposite direction, thereby providing against the too frequent jar or buzzing often heard. In all Erard and other harps these fork disks are riveted tightly to the spindle, and are, therefore, immovable.

In the Lyon & Healy harp they are held in place by a set screw that works in opposite direction to the thread which holds the disk on the spindle or pinion, therefore making a very positive fastening and one with which the action of the string cannot interfere. The Lyon & Healy fork disks are, therefore, perfectly adjustable as the occasion may demand—a most important point and one that cannot be understood too well. Nothing being more variable than the gauging of harp strings, the utility of this great boon to the harpist can hardly be overrated, for on the old plan a jar like the above involved a complete revision of the instrument by a skilled repairer, who had to disconnect the pedal at its base, shorten the rod by turning a bifurcated nut, and reconnect the pedal. This being done, it became necessary

to alter the same note in other octaves, although they were previously correct.

Those very characteristic and beautiful effects peculiar to the harp called "Synonymes" are now perfectly free from discord. These are produced by converting the whole scale of the harp into one great chord, unifying the sharps and flats enharmonically, as above described, and sweeping the strings up and down with the finger, now loudly, now softly, thus producing a breezy, aeolian effect which, when accompanied with harmonics or etouffed notes by the other hand, strike the hearer with an unwonted impression of strange, wild, imitable beauty.

The sonority of the sound board, that all important and difficult part of every stringed instrument, has been most ingeniously increased, and the facility of putting on the strings augmented by a newly devised, continuous swell door at the back, superseding the old, inferior plan of a series of little doors. This has been made possible by the new system of ribbing inside the body of the harp. The string pegs, which formerly had to be inserted whenever a string was put on, are happily superseded now, excepting in the extreme upper octaves, by an "eyelet hole," so small and perfectly adjusted in size that a simple knot will hold the string firm, thus dispensing with the interminable vexation of extracting obstinate, ill fitting pegs, which, besides, often flew off and were lost.

As the performer sits behind an ordinary Erard harp, in the position for performance, he finds seven pedals (besides the centre one, which opens the swell) ready to his feet, one for each note of the scale. This is obviously a very arbitrary disposition. Why should not the pedals range from left to right in the order of the diatonic scale—C, D, E, F, G, A, B? Well, Erard probably found them arranged thus in the harp of the last century, and he, like Messrs. Lyon & Healy after him, found it wiser not to perplex all harpists by an abrupt rearrangement. So the new plan, leaving the pedals in the existing order, evades the difficulty by crossing the rods as they rise upward through the column. The point where this ingenious crossing is effected is shown in the illustration. Thus, by the time the pedal rods arrive at the top of the column, they are in proper diatonic order.

(Here follow illustrations of a sectional view of a modern Lyon & Healy harp and other illustrations explained by reference to diagram numbers and letters which it is impossible to explain here without the cuts.)

It is of great importance to intending purchasers of harps to estimate the startling difference between the price of these new harps and that of the best and cheapest made in Europe. There, no important improvements have been made since Sebastian Erard's first patent in 1810.

The most powerful, highly ornamented European harps were exhibited at the Paris Exposition in 1878. These were priced as high as 10,000 francs (\$2,000), and were splendid instruments. The great Lyon & Healy grand of 1890 more than equals these in power, size, richness and variety of tone, surpasses them in durability and fitness for the climate, lacking only in some of the most elaborate external ornamentation, and costs but \$800. This description applies also to the next smaller Lyon & Healy size, at \$650, this instrument, however, being much larger than the medium sized European harp. The price for the latter, finished as finely as the Lyon & Healy, would be from \$700 to \$900. These prices appear the more strikingly moderate since Lyon & Healy include in them various indispensable and very expensive accessories, which in Europe one has to pay for separately:

1. A handsome packing case, very strongly made, painted and nicely padded. 2. A tuning fork. 3. A screw driver for the performer to regulate his own harp. 4. A gauge for adjusting the size of the strings. 5. A pretty cover for daily parlor use—the whole amounting in value to about \$25.

The above stated enormous difference of price surely must appeal very strongly to every American purchaser's interest, while his patriotic feelings are legitimately gratified by the reflection that a Chicago firm has had the energy and talent to stride in two short years beyond all the improvements accomplished in harp manufacture, during three-quarters of a century in the most cultured parts of Europe, and under the present increased tariff on imported goods, the European harp will rise yet higher in price and still remain less durable, less fit for this climate, more expensive and difficult to repair in case of injury, and destitute of all these new, simplifying, strength giving adjustments. The latter form the subject of several patents which are being registered in all civilized countries.

Summary.

1. The Lyon & Healy harp is the only one having a perfect and durable adjustment, which enables the performer to regulate his own harp.

2. It is the only harp in which any note, flat, natural or sharp, can be regulated, without in the least affecting any other part of the scale.

3. It is the only harp which can be perfectly tuned, with the pedals in all positions, after a year of constant use.

4. It is the only harp whose mechanism is constructed on the interchangeable plan, and is kept in stock ready to be duplicated at a moment's notice.

5. It is the only harp having pedal rods working in metal tubes, which absolutely insure noiseless, durable action.

6. It is the only harp provided with a new system of ribs and braces inside the body, which prevent the strings from straining or displacing the sound board.

7. It is the only harp whose external beauty of design and ornament is combined with a strength and durability proceeding from the use of solid, inlaid carving, instead of the brittle plaster of paris ornaments formerly used.

The indulgence is asked of any reader who may weary of the multiplicity of these details, and he is assured that for fear of prolixity many novel, interesting and beautiful minor improvements, by which the value of the new harp is practically enhanced to the purchaser, have been unwillingly passed over.

The book closes with three superbly drawn illustrations of Lyon & Healy harps, a few pages of excellent testimonials, some half tone portraits of artists who use the Lyon & Healy harp, and a price list of strings with a large catalogue of harp music. Taken all in all it is among the handsomest books ever issued by Lyon & Healy. Higher praise cannot be given.

Dissolution of Partnership.

THE firm of Schuyler & Pratt, music dealers, located at 30 Court street, has this day been dissolved by mutual consent, Geo. D. Schuyler assuming all the liabilities and indebtedness of said firm.

(Signed) GEO. D. SCHUYLER,
N. B. PRATT.

WATERTOWN, N. Y., November 12, 1891.

Curious Proceedings.

J. L. TERRY, the piano and organ dealer, who is charged with forgery by Estey & Camp, of Chicago, had a preliminary hearing in Justice Carmody's court yesterday, the case having been taken there on a change of venue from Justice McConnell. Terry was employed by Estey & Camp, and it was claimed that he had signed the names of persons who never existed to certain leases. After the evidence had been heard the justice characterized the proceedings as an attempt to collect a debt by criminal procedure and dismissed the case. It is said that the matter will be taken before the grand jury and then an attempt will be made to have Terry indicted.—Springfield (Ill.) "Monitor."

R. W. Murray & Co.

Durham, S. C.

R. W. MURRAY is perhaps the most successful dealer in musical instruments ever operating in this city. He has been in the trade for some time, but found it was growing too big for him. He wanted to increase his business, his territory and his stock, and accordingly, as has been before announced in these columns, he associated himself with Mr. Fauchette, and under the firm name of Murray & Co., the new concern is still extending its trade. Mr. Murray has dealt so long, and the people generally know that what he says about his goods is true, that we refrain from commenting upon the integrity of this firm.

We desire, however, to call attention to the large stock of organs, pianos, sewing machines and all kinds of musical instruments and supplies, and to further remind our readers that it is possible to get any priced instrument or machine that may be desired. Goods can be bought for spot cash or they may be secured on long payments or on the instalment plan.

This enterprising firm guarantees all the goods it sells, and if you go to W. R. Murray & Co.'s you need not be afraid of being swindled.

Their house is on Main street and someone who knows his business will always be ready to wait on you. Give the house a trial—at least see the proprietors before purchasing.—Durham "Globe."

A Pneumatic Piano.

MERIDEN manufacturers aim to lead the world not only in quality of goods manufactured, but in improving all opportunities to introduce new features that bring substantial returns. The "Republican" of Friday, October 23, called attention to a recently invented double bank reed organ being manufactured by the Wilcox & White Organ Company, to cater to the student trade of Germany. The latest invention, upon which patents have been applied for, in the musical world is an automatic piano, the joint invention of E. H. White and William Parker, the inventor of the new double bank instrument. Mr. White first proposed that a pneumatic piano be constructed and he, with Mr. Parker, set about to accomplish the desired result.

The new instrument was conceived and completed within three months. Its construction is simple, and although the pneumatic attachment can be applied to any piano, the present intention is to have the new instrument manufactured by a leading piano concern. The style of the instrument will be upright, and the effects secured by means of swells operated by the knee closely resemble the expression of artistic hand playing.

The bellows with which the motor power to run the perforated paper with which the execution is secured is located at the back of the instrument. The same force is required to operate the motor and pneumatics of this instrument as a self playing organ. The pneumatics are at the front of the organ and expand sideways. This expansion operates a wire with an upward motion that strikes the strings of the instrument. The instrument is entirely unlike the electric piano manufactured by the Eolian Organ and Music Company.

Another improvement at the Wilcox & White factory is the placing of a set of string reeds in the self playing symphonies. A beautiful effect is secured by means of these reeds.—Meriden "Republican."

Defrauded Instalment Men.

MARY BROOKS, alias Ella Ellis, was convicted before Judge Brégy of larceny by bailee of a piano, valued at \$375, the property of Christopher J. Hepple; one organ, valued at \$100, the property of F. A. North, and of false pretenses, in obtaining from Herman L. Dean \$150 under the representation that the instruments belonged to her, whereas in truth she had not paid for them. It was testified that in May last the defendant leased a piano from Mr. Hepple, with the understanding that she was to pay \$10 a month for 30 months, at the end of which term she could have the instrument at a specified figure. She failed to make any settlement whatever, and the piano was afterward recovered at a storage house.

From Mr. North she obtained an organ on the instalment plan, and she also secured a loan from Mr. Dean on the false representation mentioned. These were not the only persons she victimized. Among other things she obtained a gasoline stove and oven, which she neglected to pay for. When the agents went to collect the instalments she kept them ringing the bell so long that the neighbors declared it a nuisance. If by chance she would go to the door, thinking it was the letter carrier, she would slam the door in the agents' faces on discovering her mistake. Finally she wrote to Mr. Dean that she was going to England and would remit him money on the loan from there. He had taken an inventory of her goods, but did not remove them from her possession. Mr. Dean, being unable to procure the goods or the money, had her arrested.

The defendant alleged that it was a case of mistaken identity, and that it was her sister, Mary Brooks, whom she greatly resembled, that had victimized the prosecutors. She said that her name was Ella Ellis, and that she never went by the name of Mary Brooks, and she also maintained that Mary Brooks, the true culprit, had gone to England.

After the jury had rendered their verdict of guilty the judge said that, added to her original offense, she had committed the much greater crime of perjury, and for this reason he would make her sentence much more than he otherwise would have done. An imprisonment of eighteen months was imposed.—Philadelphia "Ledger."

SUGGESTIONS ON ADVERTISING.

IT is often contended that in no other department of a business is it more difficult to trace direct results from money expended than in the advertising department. In a degree this is true, but only in a measure. Direct, traceable, tangible results have come to scores of piano houses through advertising in THE MUSICAL COURIER, just as direct, traceable, tangible results have come through advertisements in the monthly magazines, in daily and religious papers.

If you put an attractive advertisement in the "Century," "Harper's" and "Scribner's;" if you put the same in any chosen set of the religious or agricultural weeklies, you will receive a certain number of requests for illustrated catalogues. All that is well and good; it all serves to keep the name before the public, it makes a certain number of individuals acquainted with your wares, or rather what you claim for them, and it may in few or many instances lead to a purchase of a given piano or organ, according to how the inquiry is followed up, &c., and according to how much real interest in the purchase of an instrument the party writing for catalogue may have.

The writer calls to mind a test of the value of catalogue inquiries that was made some years ago by a firm that spent annually over \$50,000 in general advertising. The general line then patronized embraced the weekly editions of the great city dailies, the weekly religious press, the magazines and the family and farmers' papers; in fact, a comprehensive list of papers, calculated to reach all classes. Every day the firm received a large number of postals and letters asking for illustrated catalogues, prices, &c. After these orders were filled the letters were sent to the various agents controlling territory nearest to the source of the inquiry. A complete account of each letter was kept.

A month after it had been forwarded to an agent he was asked to inform the house what action he had taken in the matter and what the result was. In the majority of cases the report was that the catalogue had been asked for by some person who was attracted by the form of the advertisement and wanted a catalogue from mere curiosity; many of the writers were already supplied with pianos; a large number of them were simply nursing an idle whim and had no money with which to purchase, and of those who were followed up and proved to be in earnest the greatest portion purchased instruments of another make than those advertised.

In order definitely to determine how many applications for catalogues were made by the dead or non-productive class this firm changed one single word in all of their advertisements. For "illustrated" they substituted "illuminated," so that their last line ran:

"Handsomely illuminated catalogues sent free."

Where scores of letters had come before hundreds came after this change. Many of them were from the same parties that had already asked for "illustrated" catalogues and now wanted "illuminated" ones.

The test proved conclusively that the advertisements were carefully read, and it proved conclusively that nine-tenths of the people who read them wanted a catalogue very much more than they wanted a piano.

The result was an entire change in the system of advertising. Less than one-half the amount previously expended was apportioned among the agents of the house, primarily according to the number of instruments they bought, with due consideration for the peculiar circumstances surrounding each case. For instance an allowance of so much per piano was given a dealer to be devoted by him to advertising in his own field (sending marked copies of papers containing his advertisement to the parent house); an allowance on an order was given him for placing signs on his building and on his windows, and every inducement of an advertising nature was given him.

The new scheme paid. It is still paying, and at less than one-half the former cost the piano is better advertised, more widely and thoroughly known than ever it was before.

The moral of all of which is, that while the promiscuous distribution of advertising patronage probably pays the makers and vendors of articles of small

cost, it does not in the general run yield a fair return to firms selling so expensive a thing as a piano. Carefully placed advertising in given districts is of value; an uncontrolled hurrah is a waste of money.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
233 STATE STREET,
CHICAGO, November 14, 1891.

THERE are rumors that the Ayres & Wygant Company will try to make some compromise with their creditors and continue on in business under the management of Mr. Wygant, Mr. Ayres having resigned from the presidency of the company. It has been known here that there have been some differences of opinion between the heads of the house, principally on the manner of conducting the business, and it is also known that Mr. Ayres was decidedly opposed to an assignment. It is also known that one of the heaviest creditors, the Smith-Barnes Company, had made an agreement with them to help them out of their difficulties, and had arranged for security in the shape of notes and leases which have been taken for the pianos of said manufacturing concern, and that the agreement was to have been consummated the very next day, when greatly to the surprise of everybody and to these manufacturers in particular an assignment was decided upon and filed the same day. It is only justice to say that Ayres & Wygant had already been assisted by this same house to the extent of several thousands.

To an uninterested party it would seem as though a meeting of the stockholders and creditors might have been called, and the company have been very much relieved of their trouble by an increase of the capital stock, in view of the fact that, notwithstanding the assets have been given as \$80,000, the actual assets as shown by the books were \$140,000, which shows that on paper at least the concern had not lost money, which for the first year would, it would seem, be a good enough showing to have inspired the stockholders and creditors to make such an arrangement. We began this by saying that there were rumors, but it will save much disappointment to think that the house is irretrievably ruined and will have to be closed out by the present assignee, Mr. G. L. Webb.

Further, in relation to the same matter, it is understood that one of the creditors is supposed to have had a consignment account with the assigned house, but these kind of accounts where accommodation paper has been taken will have to come in with the other creditors and on the same basis. It is a bad state of affairs.

Now, in contradistinction to the above, we have the assurance from Mr. J. E. Healy that their business in October was the largest in the history of the house, with the exception of last December. We have also his word, and he is just as reliable as the older Mr. Healy, that collections are excellent, money coming in freely, the factory doing a tremendous business; in short, everything in a highly encouraging state.

Captain Ruxton, of the Chickering house, has been here the whole week, and leaves to-day for Milwaukee.

Mr. Handel Pond and Mr. Gibson, of the Ivers & Pond Company, have been in town this week. Of course, it's no secret to say they are highly interested in the Ayres & Wygant affair.

In the ordinary course of events it would seem as though the Colby Piano Company should have had no interest in the same failure, but it is now known that they are to a limited amount, renewal of notes being the cause.

A very handsome souvenir has been lately published by a Chicago house, giving in colors views of every building to be erected by the World's Columbian Exposition, and in this connection we reprint the following, which would seem to intimate exactly where the musical exhibits are to be placed:

Prof. Selim H. Peabody will not get a separate building for the department of liberal arts. He has been trying for several months to convince Director General Davis that the building was absolutely necessary. He wanted a building 500 by 800 feet, or 400,000 square feet, for exhibits in some other form. Mr. Burnham told him there was not an unoccupied area that large in Jackson Park, and Professor Peabody was inclined to doubt the statement. Then Mr. Burnham got down a map of the park, with all the buildings indicated on it. He cut a piece of paper to a scale that represented the size of building Professor Peabody wanted and said: "If you can find a place in the park big enough for that we'll think about erecting it." Professor Peabody shoved the paper all over the map, but could not put it in any position that did not take off an end of some other building. "The truth is," said a director, "we have no more space in Jackson Park left for buildings. If it becomes necessary to put up any more we will have to build them in Midway plaisance or Washington Park." Professor Peabody was finally given the south 200 feet of the big manufactures building. He will occupy the ground

floor and gallery. This gives him about 250,000 square feet, or nearly 6 acres.—"Herald," November 8.

Mr. Geo. P. Bent has just issued a new catalogue, which, while giving complete descriptions of his most popular styles of pianos and organs, is at the same time as concise as it is possible to crowd the information contained therein. Mr. Bent is a hustler and is bound to increase the volume of his business, while being at the same time conservative and safe in his methods of doing it.

Messrs. Lyon & Healy have been and are now so constantly annoyed by tuners and repairers who are totally incompetent, representing themselves as from the house of Lyon & Healy, that they have resolved to protect themselves and their customers from this form of imposition by an announcement to the public to beware of all such frauds. They will use the daily papers and other mediums to accomplish their purpose. Mr. Healy says no doubt other houses are troubled in the same way, and he would not care so much about it if these same tuners and repairers really were competent men and did good work, but when the house receives constantly letters complaining of the manner in which the work is done he considers it high time for the house to take such measures as they can to stop the misrepresentation.

The Chicago trade dinner takes place to-night for the purpose of discussing the subject of commissions and also to effect a regular organization, the meetings heretofore being simply informal gatherings of the members of the music trade.

It is exceedingly encouraging to read in the commercial reports such excellent and such positive statements relative to the trade of the West, which is said to be especially good, with a volume of transactions the largest ever known.

An A. B. Chase upright, large size, in a handsome walnut case, stenciled Adam Schaaf, was seen in the latter gentleman's warerooms one day this week. Mr. Schaaf says all his customers want nothing but Schaaf pianos; this being the case, any piano manufacturer selling him pianos must expect to have his instruments metamorphized into Schaaf pianos. Ergo, the Schaaf piano is only limited by the number of instruments he can buy.

The Mason & Hamlin Company having resolved upon carrying a larger variety of pianos in their branch store here, we have seen a few Gordons and a few Brown & Simpson pianos in the warerooms.

Mr. John H. Reardon has tendered his resignation to the Mason & Hamlin Company.

Mr. Theo. Pfafflin has been offered a position in the Chickering warerooms, New York, and it is more than probable that he will accept, if he has not already done so.

Mr. Frank King arrived in town to-day; he reports the Wissner piano in good demand.

Mr. P. J. Gildeemeester has been in town nearly the entire week, but has not closed any deal as yet.

Mr. Melville Clark cabled his safe arrival in London and also an order for 30 organs.

Mr. Campbell, of the Knight-Campbell Music Company, is in the city.

Wanted a Liar.

HERE is a little tale that will be appreciated by everybody, as it was by the principals—but just a little late. During the painting of a certain picture at the Art Academy it was found that a lyre was necessary. The academy was searched high and low for one and so was the town. None of the music stores possessed the now doubly indispensable article. The greatest amount of embarrassment was caused in the visits to the music stores. Two young ladies went out in search of the lyre, one as a moral support to the other.

"Do you keep a lyre?" was the startling query that was put to the smiling clerk who came forward, and with folded hands at the top button of his coat waited with a half bow, all attention.

"Do we keep a —, miss? Ah, well, we, ah, do not consider one just altogether indispensable; in fact we conduct our business on so strictly an honest basis —"

"Oh-h-h!" was all the young lady said, as with crimson face she departed with her moral support, banging the door. They would be more careful at the next place.

"Have you any lyres?" was asked of the proprietor of the next place across the street.

The proprietor coolly turned to a tall, blond young man and said:

"There, miss, is the greatest liar on earth."

The ladies did not faint, but they wanted to. And they departed for a caramel foundry for succulent consolation.—Cincinnati "Times-Star."

The new music store of Lee B. Grabe in Davenport was opened on Saturday in a most appropriate manner. As had been announced, a choice instrumental program was carried out during the day by the mandolin orchestra, and there were many music loving people present to enjoy it. Mr. Grabe's fine line of Shoninger pianos, mandolins, guitars and other musical instruments were displayed to advantage, and will be sure in the future to attract the purchasing public.—Rock Island "Union."

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Barrett in Prison.

B. S. BARRETT, the Euclid avenue piano dealer, who fled the city two years ago to escape the exposure and penalty of his numerous forgeries, was brought back from West Virginia last night by Detective Lohrer. The detective and his prisoner arrived in Cleveland on a late train. They had traveled long and without refreshments and before going to the county jail proceeded to a Bank street restaurant, where a light lunch was ordered. Barrett was apparently a willing prisoner, and few persons in the restaurant knew that he was in the custody of the officer. Hungry as he must have been he partook sparingly of the food set before him. Barrett would scarcely be recognized even by intimate acquaintances, so changed is he in appearance. When he entered the restaurant he was haggard and pale and his tall form was bent. That he has suffered mental anguish is apparent; his face, now cleanly shaven, revealing his sunken cheeks. His eyes wore a hunted expression and he glances uneasily from one object to another. He endeavored to control all emotion, but his efforts at self possession were hardly successful. When he spoke to the detective the trembling accents of his voice betrayed nervousness. Barrett wore a suit of rough brown clothing and would have been taken anywhere for a farmer in ordinary circumstances rather than the well to do merchant so well known in Cleveland. The loss of his beard gives to him a more youthful appearance and he looks to be not more than 40 years old, but prematurely aged.

After supper at the restaurant the detective and the prisoner walked to the county jail, where Deputy Sheriff George Johnston was aroused from sleep. Johnston asked Barrett his name and place of residence and then locked him up in a cell. The deputy refused to admit the newspaper reporters to the prison or to speak with Barrett. Lohrer started from Charleston, W. Va., with the prisoner at 11 o'clock yesterday morning and went to Ashland, Ky., and thence to Columbus, where they caught the north bound Big Four train just as it was starting. During the entire journey Barrett was free from restraint. At Charleston he asked Lohrer not to manacle him and the detective told

him he had no desire to humiliate him. "He acted the part of a perfect gentleman all the way and I had not the least trouble," said Mr. Lohrer. "We made close connections at Ashland, Ky., and at Columbus, and he could have made me lose the connections by being at all balky. I first saw Barrett in the jail at Charleston at 3 o'clock Wednesday afternoon. I did not know him at all. He was in a circle of prisoners and I thought the officers were trying to fool me or that the detective who made the arrest had made a mistake. After we were in the office alone I recognized him very readily. When he left Cleveland he wore a full beard, and now his face is clean shaven. It makes him look 20 years younger. He is 51 years old, and looks like a man of 30. I'll wager that if he was released before his beard grows again he could walk up and down Superior street a whole day without being recognized. The mountain air did him good physically."

"How did he talk about his case?"

"Oh, he doesn't deny anything. He simply says: 'Yes, I did it,' and lets it go at that. He says he is glad that the matter has turned out in this way, but of course he does not like to be brought back as a criminal. His greatest desire seems to be to see his family. He was very lonesome, as he was far away from civilization and the privation from society was a great burden."

"A railroad detective named Eugene Robertson made the arrest, about 150 miles southeast of Charleston, and 16 miles from Fort Spring, the nearest railroad station. It took Robertson nearly three days to bring his prisoner those 150 miles, as Barrett was up in the mountains. From Fort Spring to the mountains Robertson drove with a team. Then he had to leave his rig and climb the hills to the house where the fugitive was staying. Barrett did not deny his identity or offer any resistance. When I started after him I took a copy of the indictment accusing him of forging E. E. Hull's name with me, and my arrangements were that if he would not go without extradition papers I would telegraph to Cleveland and have the papers forwarded to Columbus and then to me. I could then call upon the Governor of West Virginia and have him honor the requisition. I had the copy of the indictment with me so as to have it with the officer in case I found it necessary to swear out a

warrant for Barrett's detention as a fugitive from justice. But I did not need anything of the kind. On the contrary Barrett appeared to be rather glad that I had come for him. He did not know me, but after he had learned who I was he seemed pleased to see even an officer from Cleveland, and was greatly interested in the city. He asked questions about everything concerning the city and he never tired of talking about the people he had known before he had left here. Our time in getting to Cleveland was so short that we had no opportunity to get anything to eat, and when we stopped at the restaurant there were no more hungry men than we. I have not had much sleep since I left Cleveland and I was anxious to get back home. So we fasted until we reached here. You can imagine how close the connections were when I say that we had not time to get a sandwich at either Ashland or Columbus."—Cleveland "Leader."

—Dr. Alfred Stelzner has recently invented what is called a "viola," an instrument standing in compass between the viola and violoncello. Dr. Joachim has interested himself in the matter and ordered one of the new instruments.

—Messrs. John Friedrich & Brother, Cooper Institute, New York, now offer for sale to dealers or retail purchasers a genuine Guarnerius violin; also violins by Ruggieri, Gagliano, Guadagnani, Villaume and other celebrated makers. In cases and other supplies for violinists and 'cellists they have everything from the cheapest to the most expensive article. Their stock is complete, and their assortment offers unexcelled opportunities for selection.

—Rollin H. Crosby runs the "Long Tom" Music Hall at No. 86 Cherry street. On June 11, 1880, he hired a piano from William Mylius at \$6 a month. He paid rent to August 15, 1890, and then asked Mylius to take it away and send him another. Mylius claimed the piano was worth \$225 when Crosby got it, and when he was asked to take it away he found that the felt was cut off the hammers and the ivories and centres of action broken. Justice Fitzsimons, of the City Court, yesterday gave Mylius a verdict against Crosby for \$150 for injuries to the piano.—New York "World," November 12.

—Prof. Robert Spice, Jr., of the Brooklyn Polytechnic Institute was interested in a case in Police Justice Walsh's court last Wednesday, when Benjamin F. Salt, of 80 Hinrod street, was charged with stealing a cincture valued at \$300. This instrument belonged to Professor Spice, and he loaned it to Roland Mayland, a music dealer of 83 Adams street. It disappeared from Mr. Mayland's store, and was missed soon after Salt had visited the place. He was arrested, but maintained that he had bought the instrument for \$15 in a store at Pearl and Chambers streets, New York. He was held for examination.

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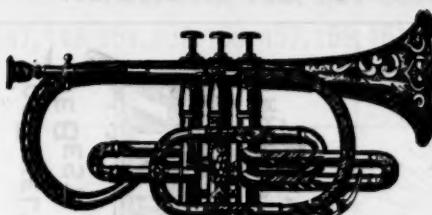
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Black & Keffe Again.

IT seems that Messrs. Black & Keffe are up to their old business again of giving the impression that their piano is the Lindeman. A dealer out West sends to THE MUSICAL COURIER the following letter, asking for information and requesting that his name be withheld:

Mr. ———:

DEAR SIR:—
Your favor received. We are making strictly high grade pianos. We had our scales drawn by Mr. H. Lindeman when he failed last year, as we employ his old men we now turn out same grade of piano. If you want this class of piano we will be pleased to hear from you and quote you prices.

Yours truly, BLACK & KEFFE.

It cannot be too distinctly understood that the piano made or compiled by Black & Keffe is not the Lindeman piano, nor does it compare favorably with that instrument which is now being manufactured by the Lindeman & Sons Piano Company, under the personal supervision of Mr. Henry Lindeman. Associated with Mr. Lindeman are the majority of his old workmen, who followed him after the reorganization, and many of whom have worked with him for a score of years or more. As Black & Keffe do not employ over a dozen hands, it is not possible that their pianos are made by "his old men," as it is doubtful if there are two old Lindeman men in their shop.

Some time ago THE MUSICAL COURIER advised this young concern to start straight and fight for business on the merits of their goods and nothing else. If they will stop this Lindeman nonsense and will cease advertising that they have had "40 years' experience," when in reality they have not been in the business half that many months, they will stand a chance along with other small houses of pulling through;

but so long as they continue to circulate erroneous impressions as to their product and themselves, they will go deeper and deeper into an entanglement from which they can never extricate themselves.

Wm. E. Updagrove & Brother.

WM. E. UPTEGROVE & BROTHER in whose immense yards at the foot of East Tenth street may be found millions of feet of choice stock, ask special attention to a display of mahogany veneers now being made by them. There are some excellent bargains in large lots and some particularly fine figures that come higher. They desire it stated that never before have they been able to place such a varied and extensive assortment upon exhibition, although, as is well known, they make a specialty of mahogany, and perhaps supply more mahogany veneers to the piano trade than any other one concern.

Look Out for Him.

ALARGE number of our prominent business men would bear the expense of a good champagne supper in order to get an interview with a man named Saunders, who is traveling about town representing himself as business manager of the Mathushek Piano Company.

A few days ago Saunders visited the office of a prominent real estate dealer and stated that he would like to secure a large room. The dealer happened to have a house containing 26 rooms at \$75 a month and so informed Saunders. The latter said that it was just what he wanted and asked for the keys in order to visit the house. Yesterday he returned and stated that he was delighted with the house and would pay \$600 a year. The real estate dealer was somewhat somewhat surprised at the stranger's readiness to take the rent and thought it best to make a few inquiries before coming to terms.

Saunders said he was the general manager of the local office of the Mathushek Piano Company.

He said that he intended to furnish the house with \$3,000 worth of furniture. He stated further that he was a music teacher and had a large number of pupils.

Inquiries were made of Treat & Shepard, on Fairfield avenue, who have the agency of that piano, and Manager Taylor repudiated Saunders' connection with the concern in any capacity.

The story reached the ears of a "Post" reporter this noon, and he immediately started out on an investigating tour. He had not traveled far before he learned that a number of butchers, grocers, clothiers, dry goods merchants and liverymen were struggling to renew their acquaintance with Saunders. The reporter called at Treat & Shepard's store and was told the following:

"Saunders came to our store about six weeks ago and stated that he had several customers for pianos. He asked what commission we would give. That is the last we have seen of him. Since that time, however, we have had men come to us representing all kinds of business asking information in regard to Saunders. We can only inform them that he is in no way connected with our firm and nothing further. We have learned that he has run up bills with several liverymen and clothing merchants. We think the man is not in his right mind."

Saunders, it is said, belongs in New London and has a family there. A well-known physician says that he had seen him at that place and thinks he was formerly a minister there. He is a fair looking man, tall and has a gray mustache.—Bridgeport "Post."

Corinne's Mother Sues Corinne's Papa.

CHICAGO, November 10.

THE domestic woes of Mrs. Jennie Kimball, manageress, and said to be the mother of Corinne, the singer, are in the Chicago courts again. Under her right name, Rosalynne Jennie Flaherty, Mrs. Kimball has brought an action for divorce against her husband, Thomas Flaherty.

The complaint sets forth the marriage in 1879, and alleges that in 1888 Flaherty deserted his wife, and has since continued to live apart from her. This is the second action Mrs. Kimball has instituted, the first having been withdrawn for some cause. Theatrical people here say that if a decree is ordered Mrs. Kimball will marry J. Bernard Dallyn, the baritone in Corinne's troupe.—"Sun."

Geo. W. Strope.

THE oldest piano dealer in Kansas City, Mr. G. W. Strope, is again in business, after a few months' retirement from active work. He is at the old stand, 206 and 208 West Ninth street, but the old stand is a new one after all, in that it is enlarged and made more beautiful.

The building is Mr. Strope's own, and is therefore fitted up expressly for the purpose. A large double salesroom, with entrance on Ninth street, is filled with pianos, and these instruments are offered at so low a price that it would seem as though anyone nowadays might afford to have a piano in their home.

An attractive feature of Mr. Strope's new building is his music hall, the entrance to which is on Central street, but is connected directly with the salesroom. This hall is a large one, and is peculiarly well adapted to concert purposes. It is an excellent place for an afternoon or evening musical scale, and 500 people may easily be accommodated there. Both rooms are lighted with incandescent and gas lights, so that the illumination is all that one could desire.

Mr. Strope says he will not ask fancy prices for his instruments, only a good fair value, and he depends upon his one price policy to give him popularity with his old friends, and he hopes with many new ones.—Kansas City "Journal."

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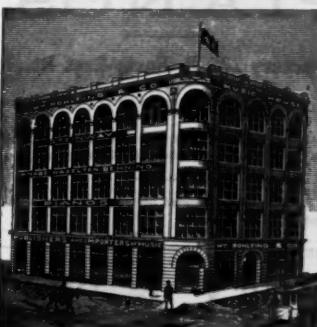
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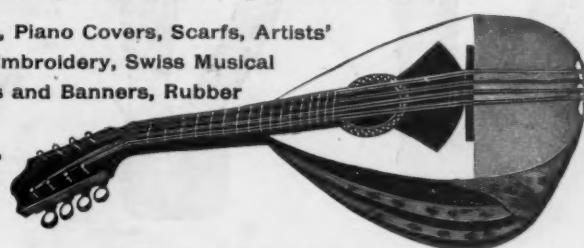
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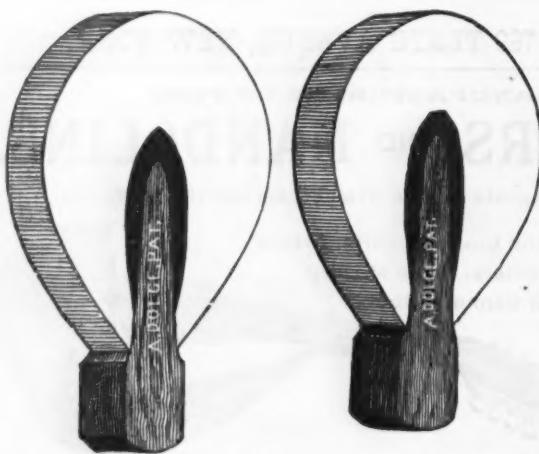
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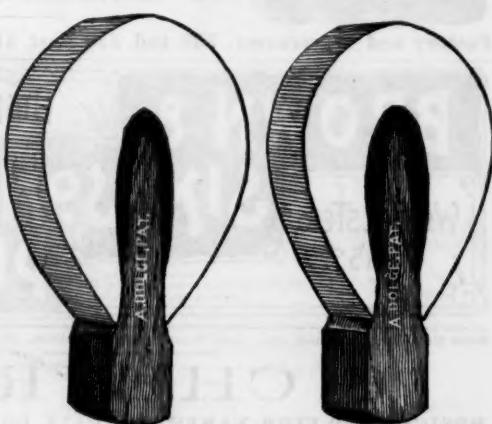
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